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METODO

TEORICO-PRATICO

PER

MANDOLINO

DI

G. BRANZOLI

8050.249
Pt-1, 2

380 Parte I. Fr. 10.—

381 Parte II. Fr. 10.—

382 Completo — Fr. 18.—

ROMA, L. FRANCHI E C.

2 in 1

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METODO
Teorico Pratico

8050.249
Pt. 1, 2

PER

MANDOLINO

distribuito in 125 Lezioni progressive

CON

Suonatine e Duetti

DI

GIUSEPPE BRANZOLI

Prof. Emerito della R. Accademia di S.ta Cecilia in Roma
e Socio di altri Corpi ed Istituti scientifici

380	PARTE I.		Fr. 10.
381	» II.		» 10.
382	Completo		» 18.

Prop. degli Editori

ROMA, L. FRANCHI E C.
Via del Corso, 387

FIRENZE

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May 14. 1920

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PREFAZIONE

È cosa ardua presentare un nuovo metodo per uno strumento tanto antico qual'è il Mandolino; pur tuttavia il progresso che non si arresta in alcuna cosa, ha suggerito anche in questo qualche miglioramento.

Io non dirò, che col presente metodo ognuno possa imparare da sè, ma darò invece un sano consiglio, dettato dalla mia lunga esperienza, cioè, che volendo imparare a suonar bene, sceglier si deve un maestro bravo ed un buono istrumento.

Il metodo sia soltanto di guida e di avviamento a imparare bene le regole. A questo fine ho procurato che gli esercizi siano il più possibile graduati, adattando il tutto alla manicatura del Mandolino di ultimo modello.

L'AUTORE

METODO COMPLETO

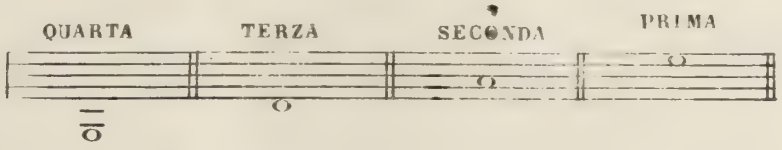
PER

MANDOLINO

PARTE I.ª

FIGURA E POSIZIONE DEL MANDOLINO

Sulla striscia di legno nero,o tastiera, che copre il manico, e parte del la tavola superiore del mandolino moderno, vi sono ventidue linee traversali,o tasti che dividono le corde in tanti mezzi toni (vedi tavola I.ª) le corde sono ot to intonate due per due coi suoni,



tutte le altre note si fanno al l reviando le corde cioè mettendo le dita della mano sinistra fra le linee che traversano la detta tastiera, Con una penna di Gallinaccio temperata (od altra materia simile) che si tiene fra le dita. pollice ed indice della mano destra, facendo scattare le corde d'alto in basso o viceversa si fa sortire i suoni del mandolino.

È bene però che l'apprendista cominci con l'imparare la gradazione dei suoni o scale, ed altre teorie relative,esercitandosi a suonar le corde sole senza mettere le dita della mano sinistra sulla tastiera.

Ponticello si chiama quella striscia che traversa il corpo del Mandolino sot to le corde; e appunto vicino al detto ponticello si deve suonare con la penna, avvertendo di non battere troppo forte,perchè la penna potrebbe toccare la tavola

del mandolino e fare un rumore disgradevole. Portando la mano con la penna verso il centro, cioè in prossimità del buco della tavola, il suono viene più omogeneo: l'avanbraccio destro deve restare immobile, la sola mano si muoverà d'alto in basso con la maggiore leggerezza possibile; mettendo l'indice della mano sinistra sul secondo tasto della quarta corda e l'anulare sul quinto, il pollice si metterà alla metà dello spazio che rimane fra le suddette due dita.

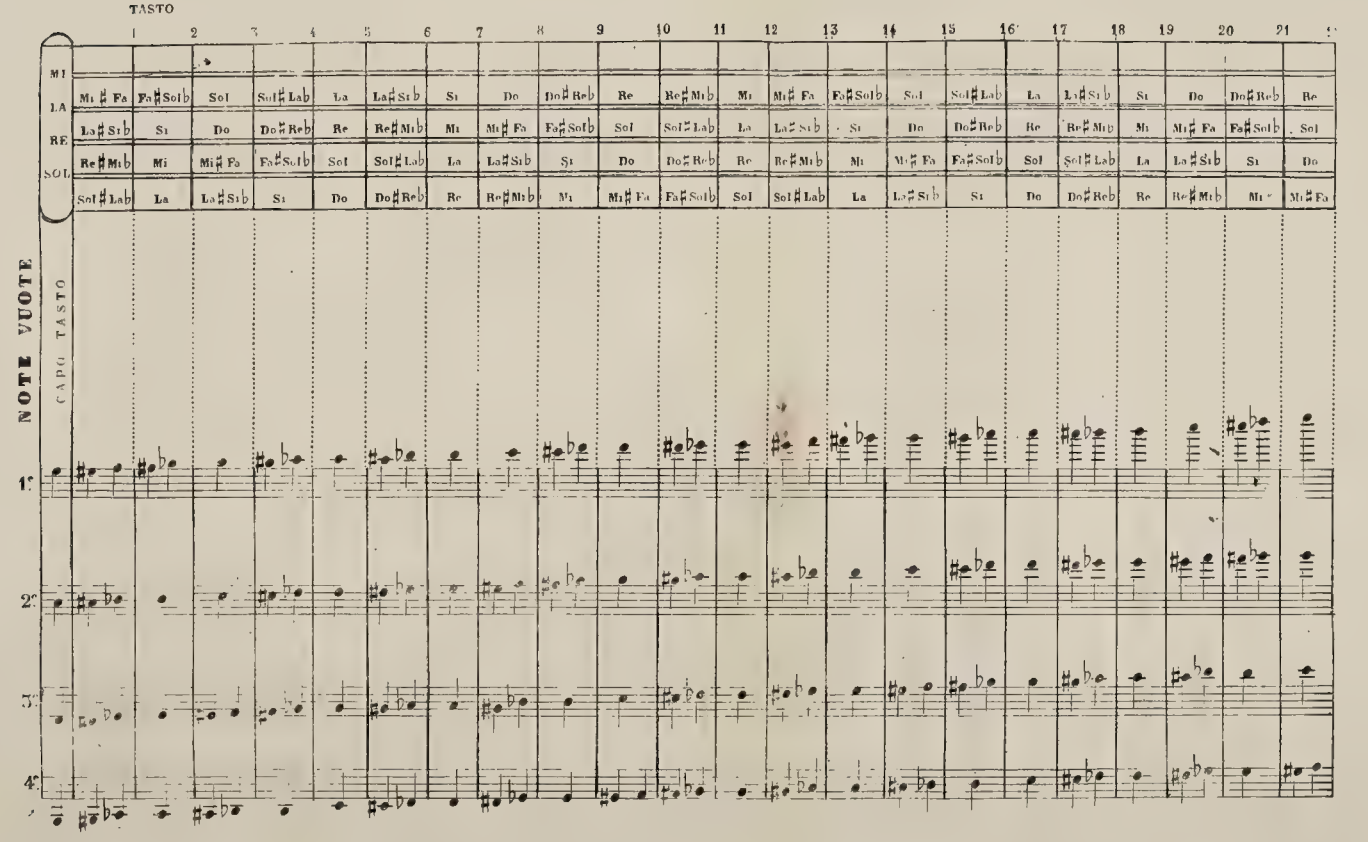
In questa posizione la mano prende una giusta rotondità e le dita restano isolate in guisa che potranno moversi senza urtarsi tra loro. Il centro della mano non deve toccare il manico nè si deve stringere molto col pollice per facilitare il cambiamento di posizione sul manico dell'istrumento.

Infine le dita della mano sinistra si devono mettere sui tasti con fermezza procurando che l'unghia guardi il centro del mandolino, e che il movimento sia impresso con giusta forza e quanto basti a far sortire il suono, giacchè ogni di più sarebbe dannoso alla elasticità della mano.

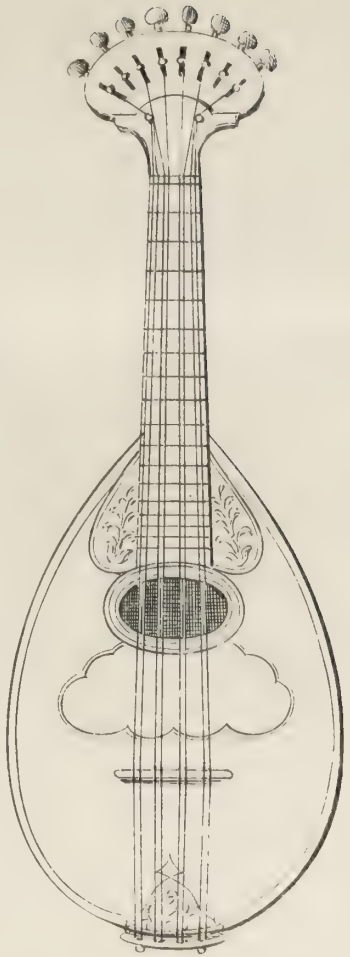
Il Mandolino è tagliato in Sol come il Violino, per cui la scala di questo nome riesce la più facile, È con questa che faremo i primi esercizi per istabilire con ciò la posizione della mano nella prima posizione.

TAVOLA I.ª

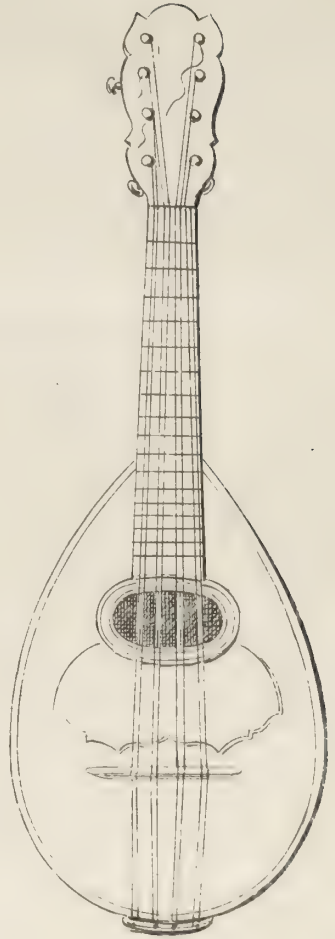
TASTIERA DEL MANDOLINO MODERNO



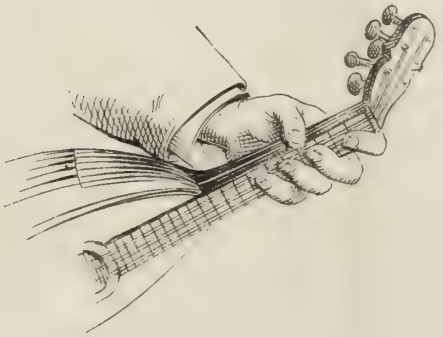
Nuovo Mandolino sistema PETRONI



Mandolino PETRONI

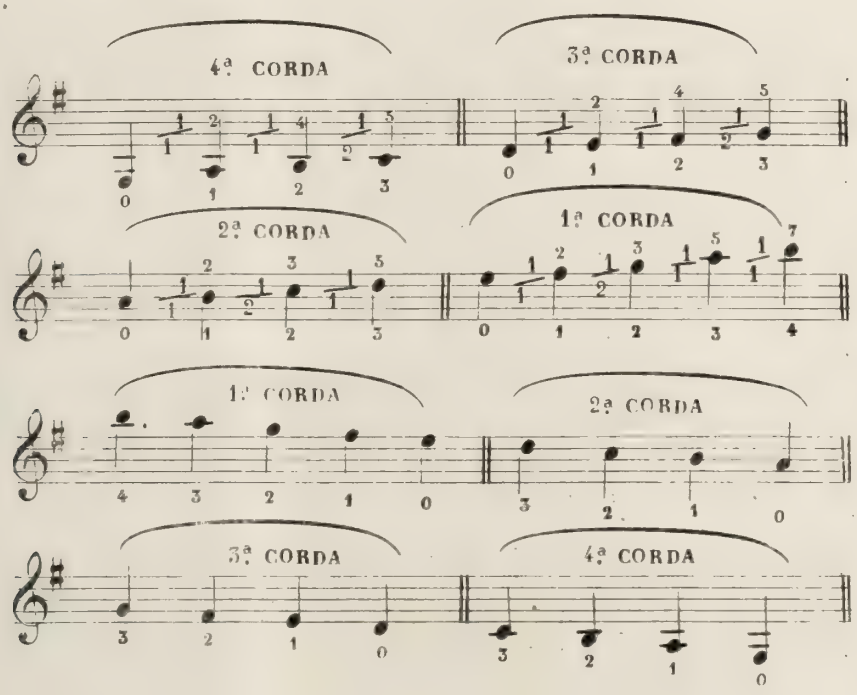


Mandolino di antico modello



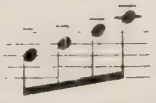
ESERCIZIO N° 1

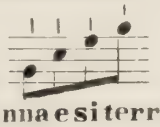
I numeri segnati sopra le note indicano il tasto, quelli di sotto, cioè 1.2.3.4.. le dita, cominciando dall'indice, lo zero indica la corda sola, $\frac{1}{1}$ la distanza di Un tono o due tasti, $\frac{1}{2}$ Mezzo tono o un tasto solo.



N° 2.

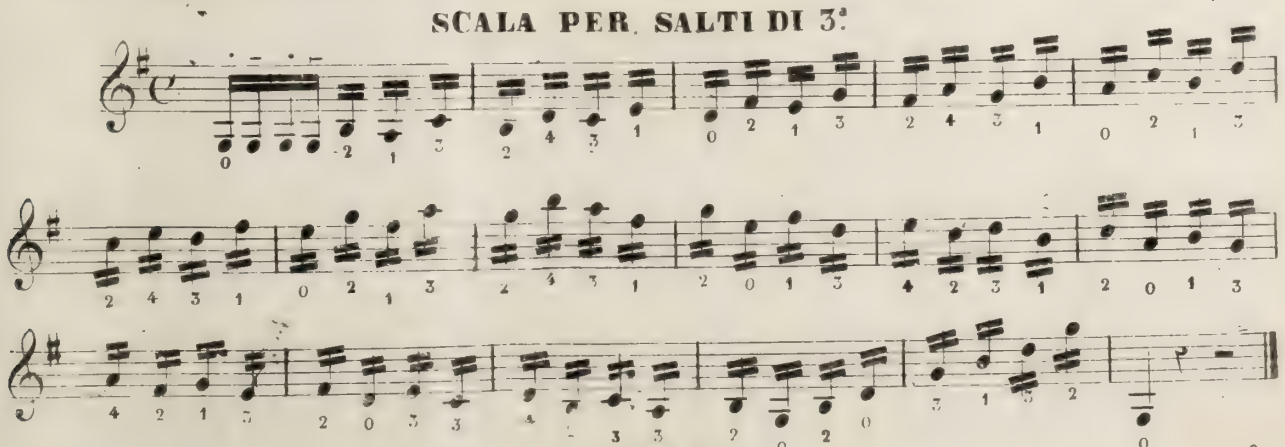
Un punto sopra le note indica per la penna il movimento in giù.

Una linea  segna il movimento in sù: il che dicesi pure mezza pennata in giù e mezza pennata in sù,

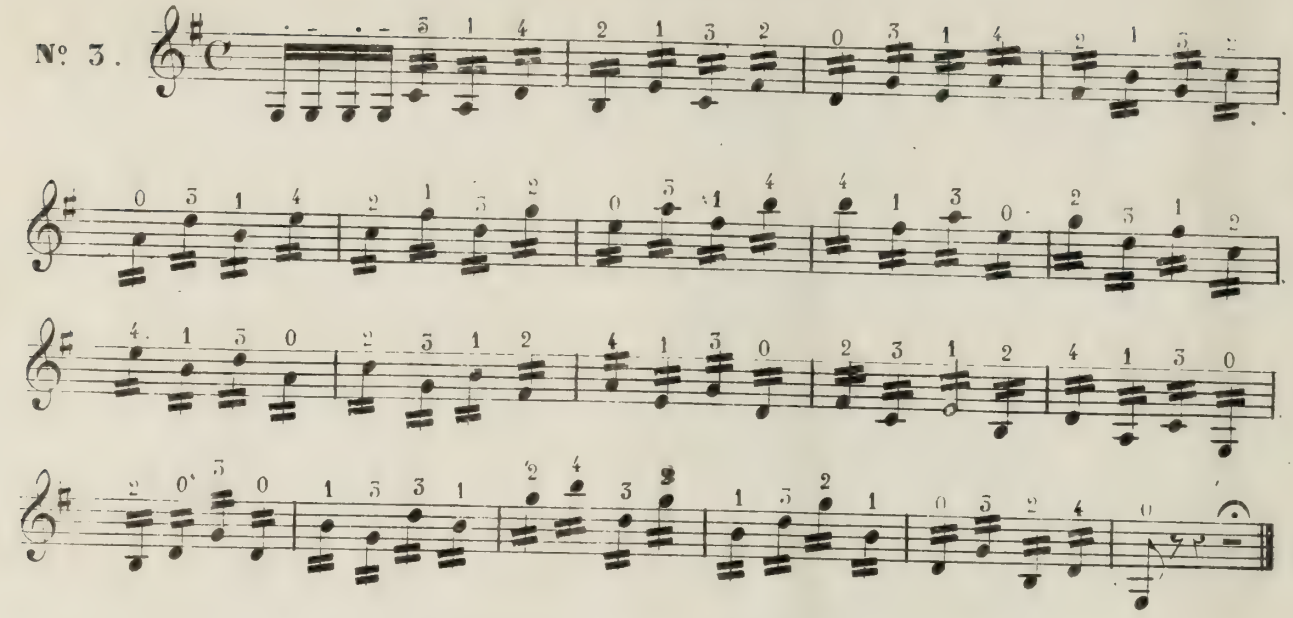
Quando la penna dovrà battersi in giù e sù di seguito pennata intiera. 

Nè seguenti esercizi si osserverà con precisione le segnature della penna e si terrà un movimento piuttosto lento, ma eguale più che sia possibile per potere giungere a fare un bel Tremolo pregio principale del suonatore di Mandolino.

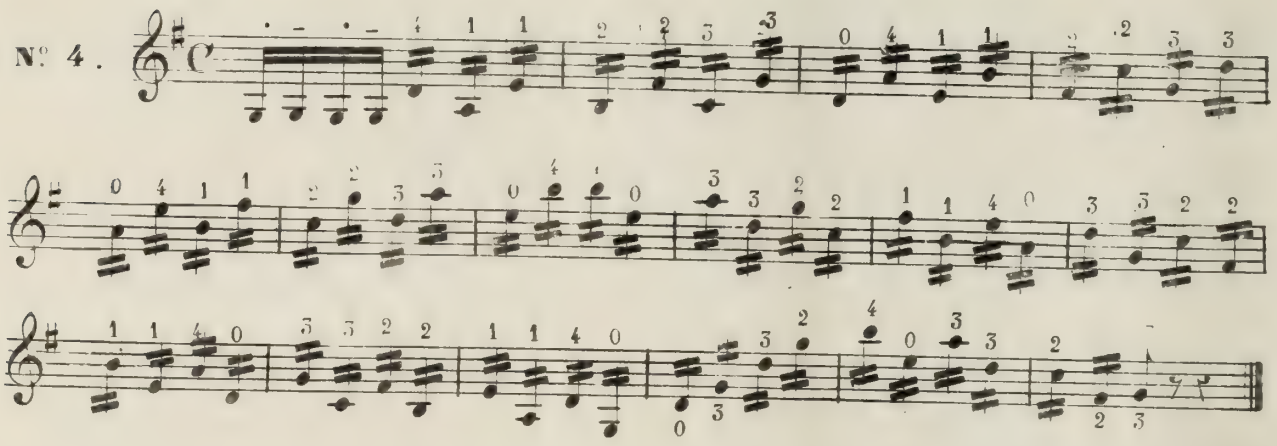
SCALA PER SALTI DI 3ª



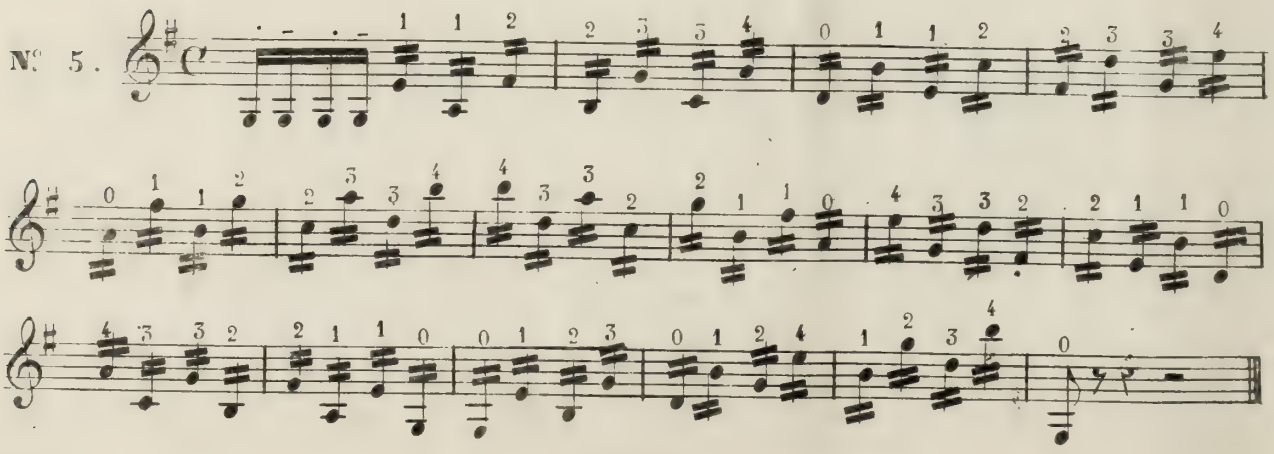
SCALA PER SALTI DI 4ª.



SCALA PER SALTI DI 5ª.

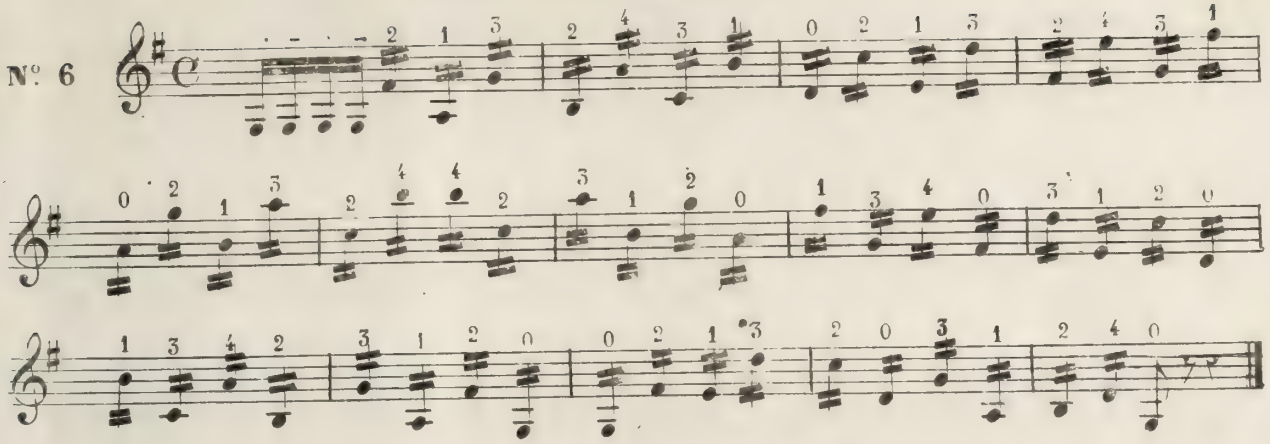


SCALA PER SALTI DI 6ª.



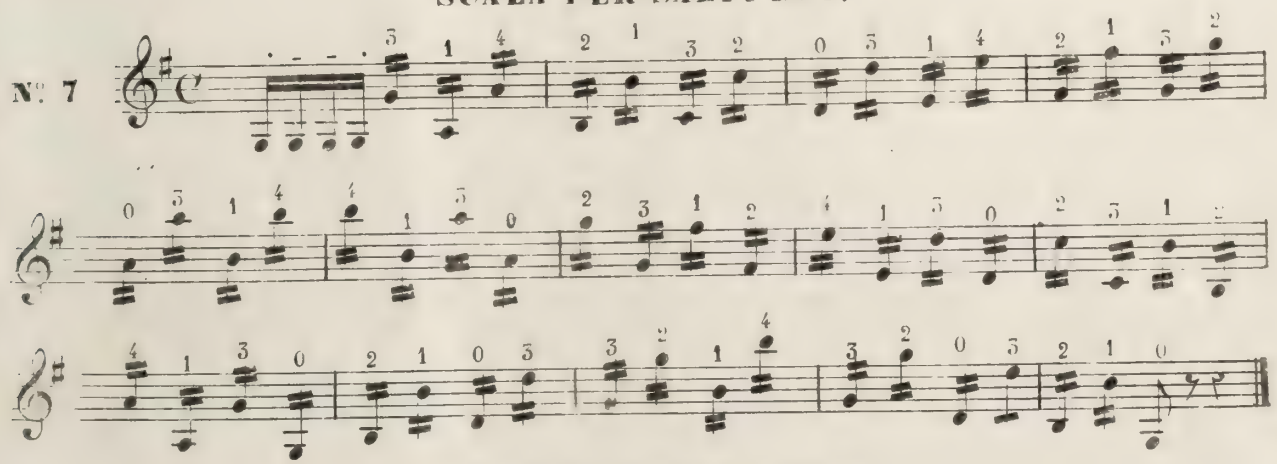
SCALA PER SALTI DI 7ª

N° 6



SCALA PER SALTI DI 8ª

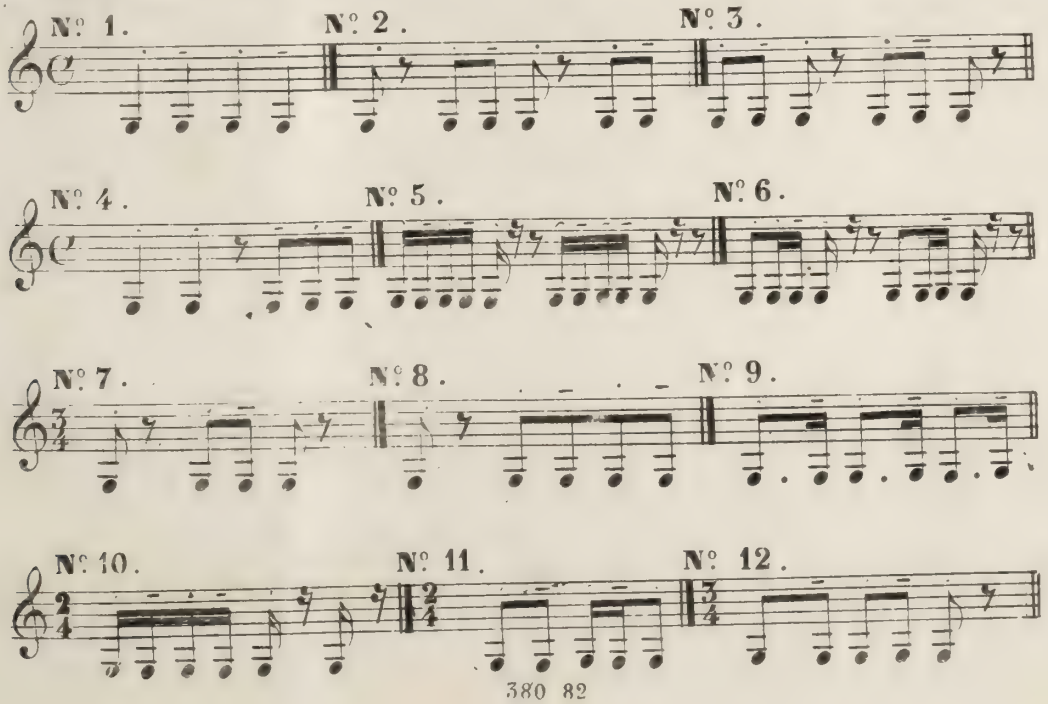
N° 7



ESERCIZI PER LA PENNA

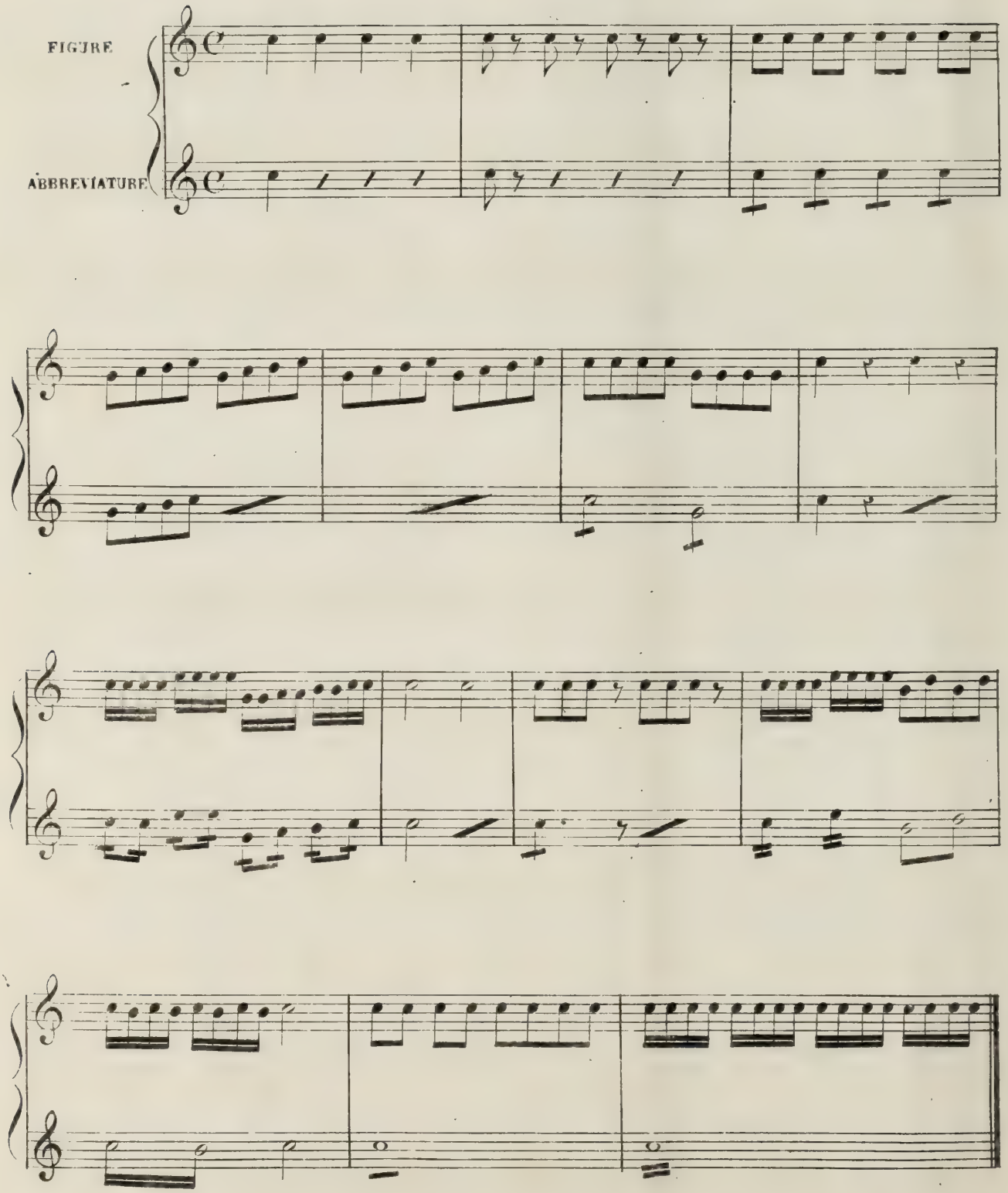
Sopra ognuna delle note della scala di Sol l'allievo potrà fare i seguenti movimenti. percorrendo tutta l'intiera scala, salendo e discendendo.

N° 8



ABBREVIATURE

N° 9.



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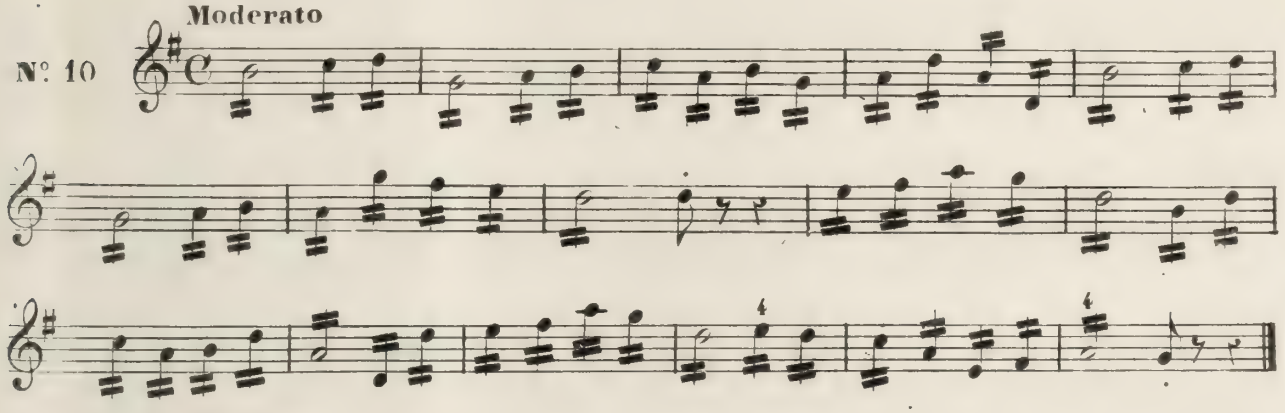
ESERCIZIO CON FIGURE DIVERSE

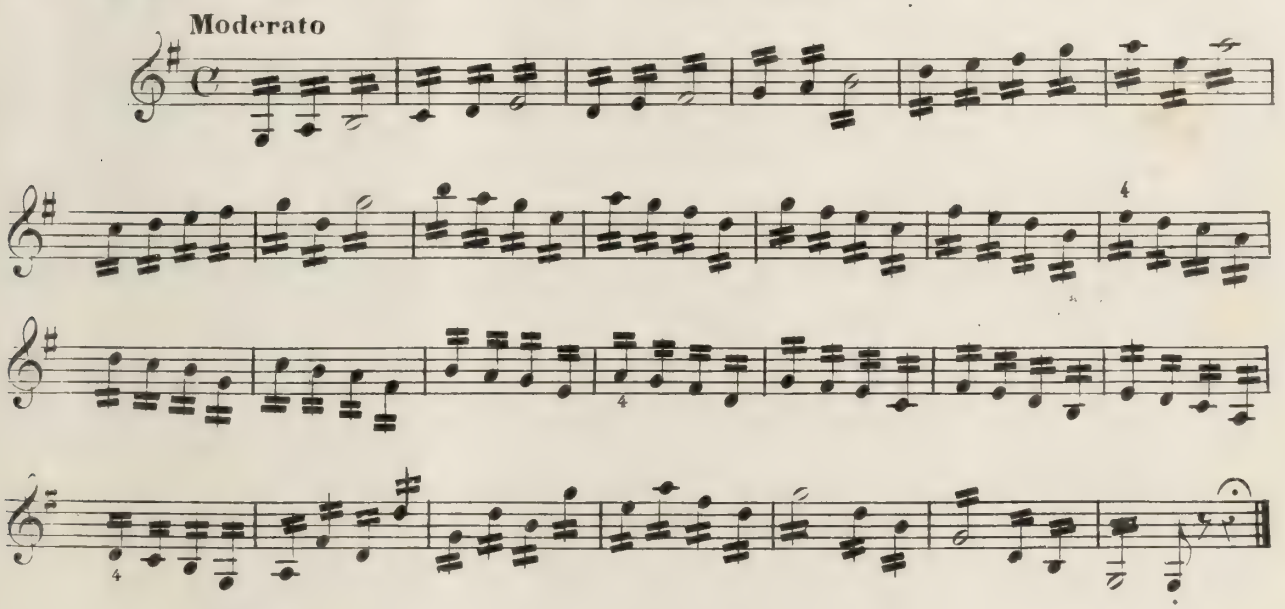
Negli esercizi seguenti dove sono le figure di minima si batterà la penna Qattro volte (pennata intera) nelle semiminime Due, nelle crome Una, Dopo le pause, quando non vi è un segno speciale per la penna, s'icomincia sempre in giù.

Moderato

N°. 10

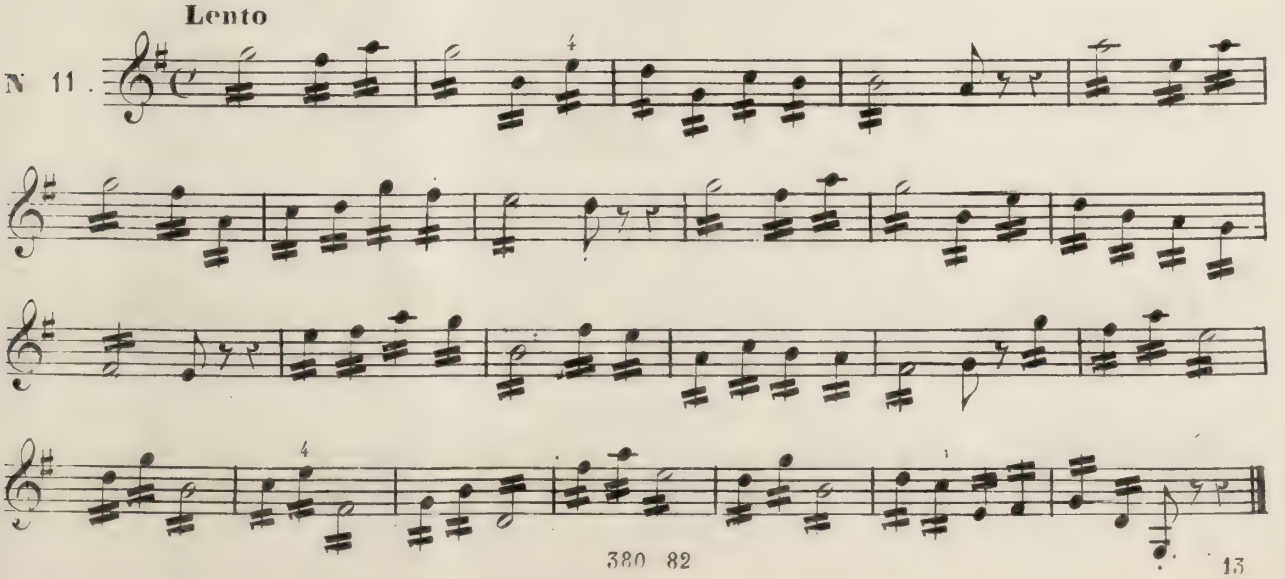


Moderato

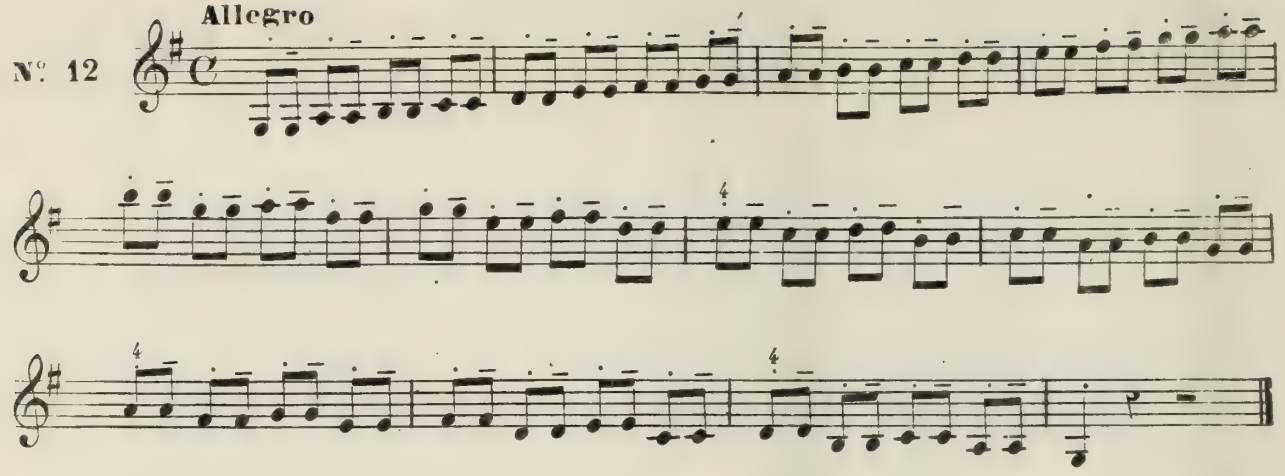


Lento

N 11.

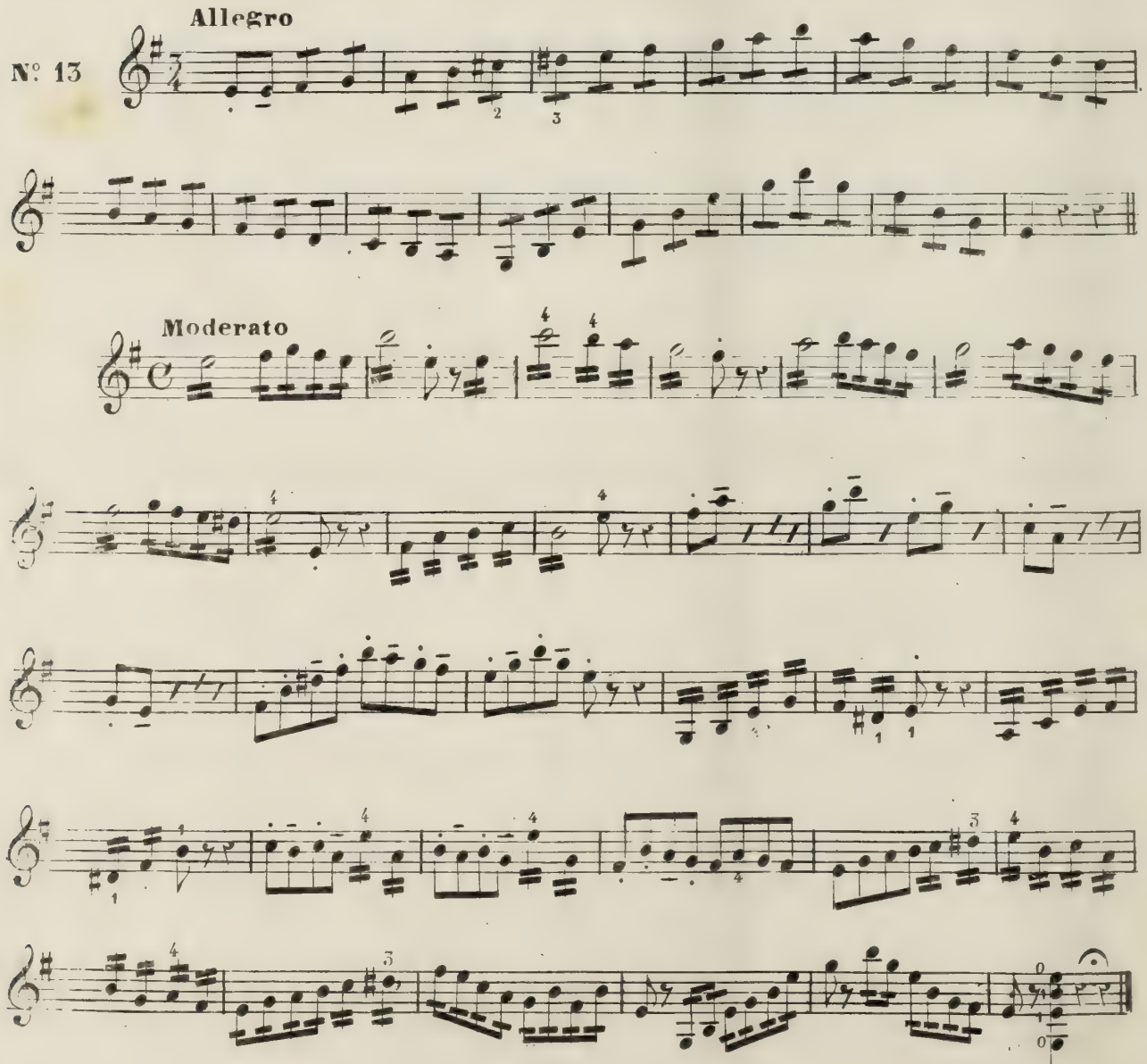


N° 12 Allegro

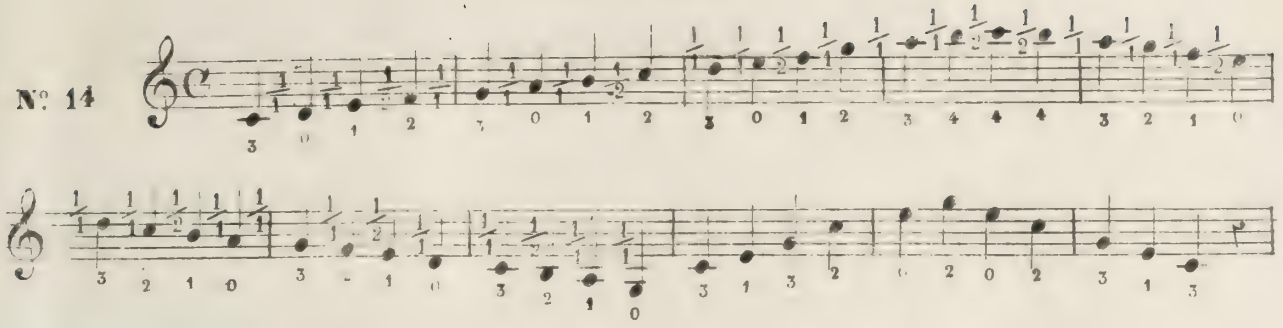


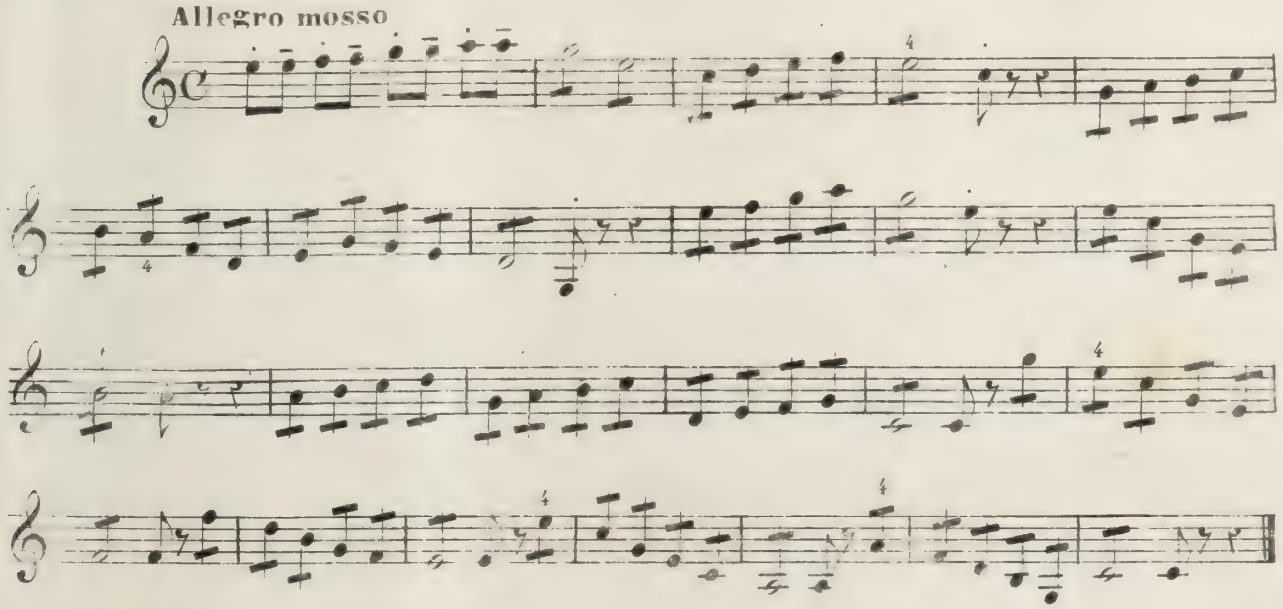
SCALA DI MI MINORE

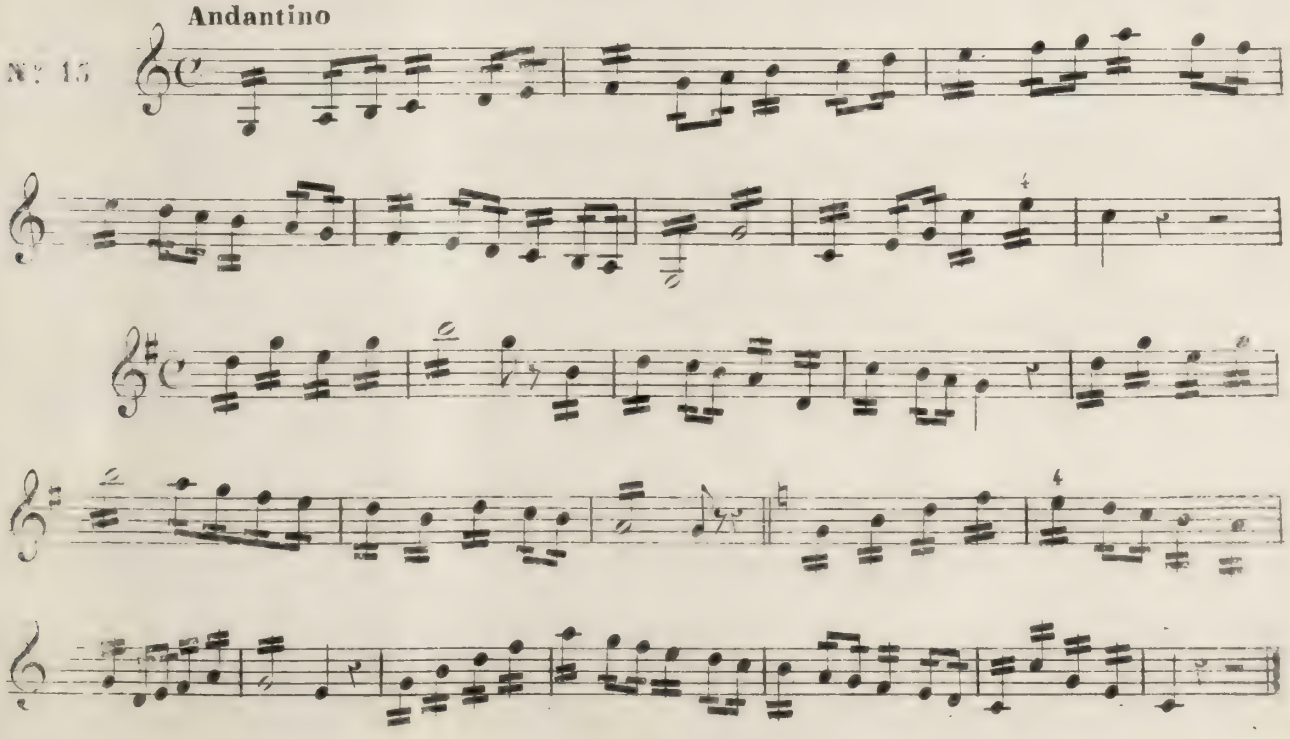
N° 13 Allegro



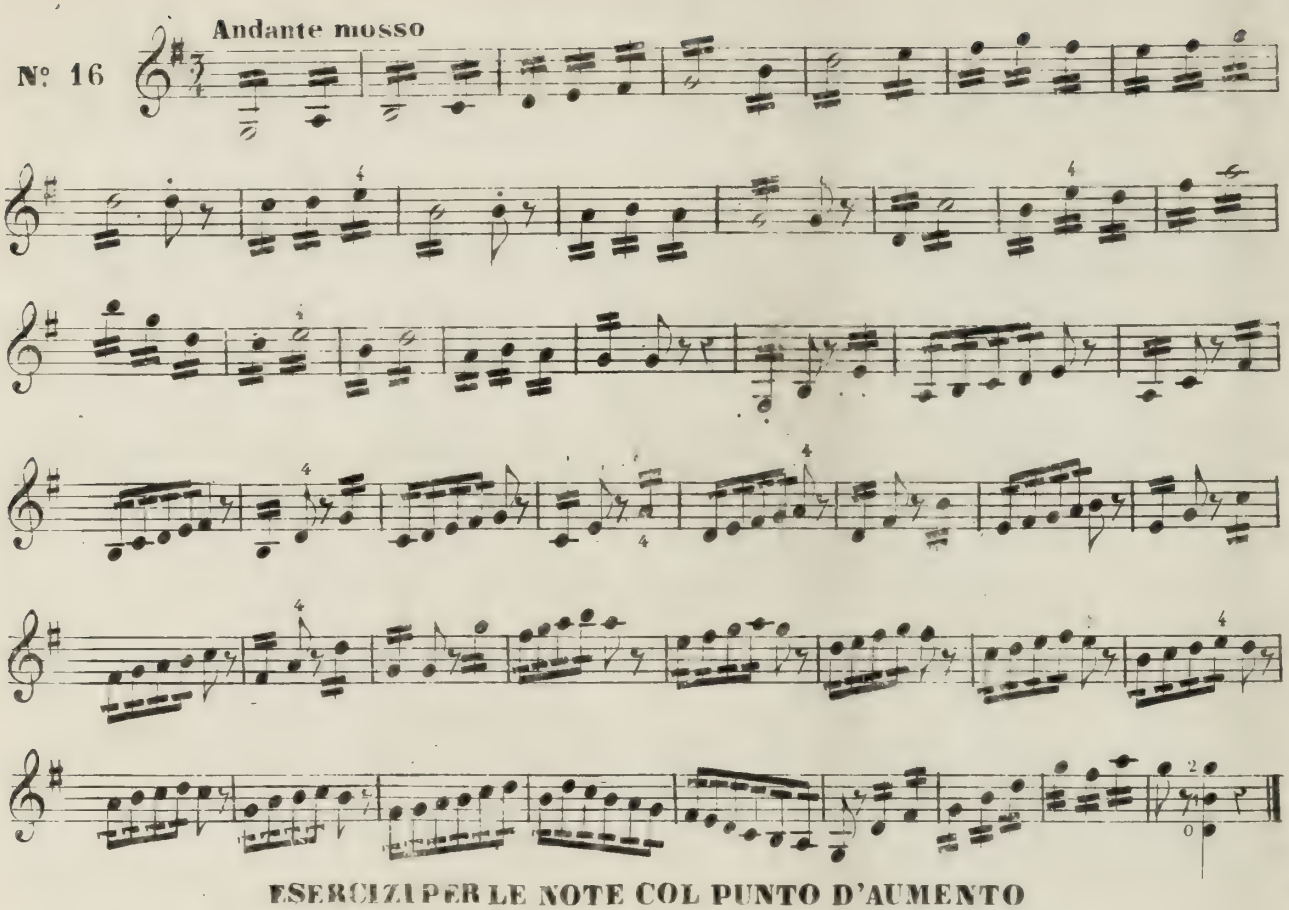
SCALA DI DO





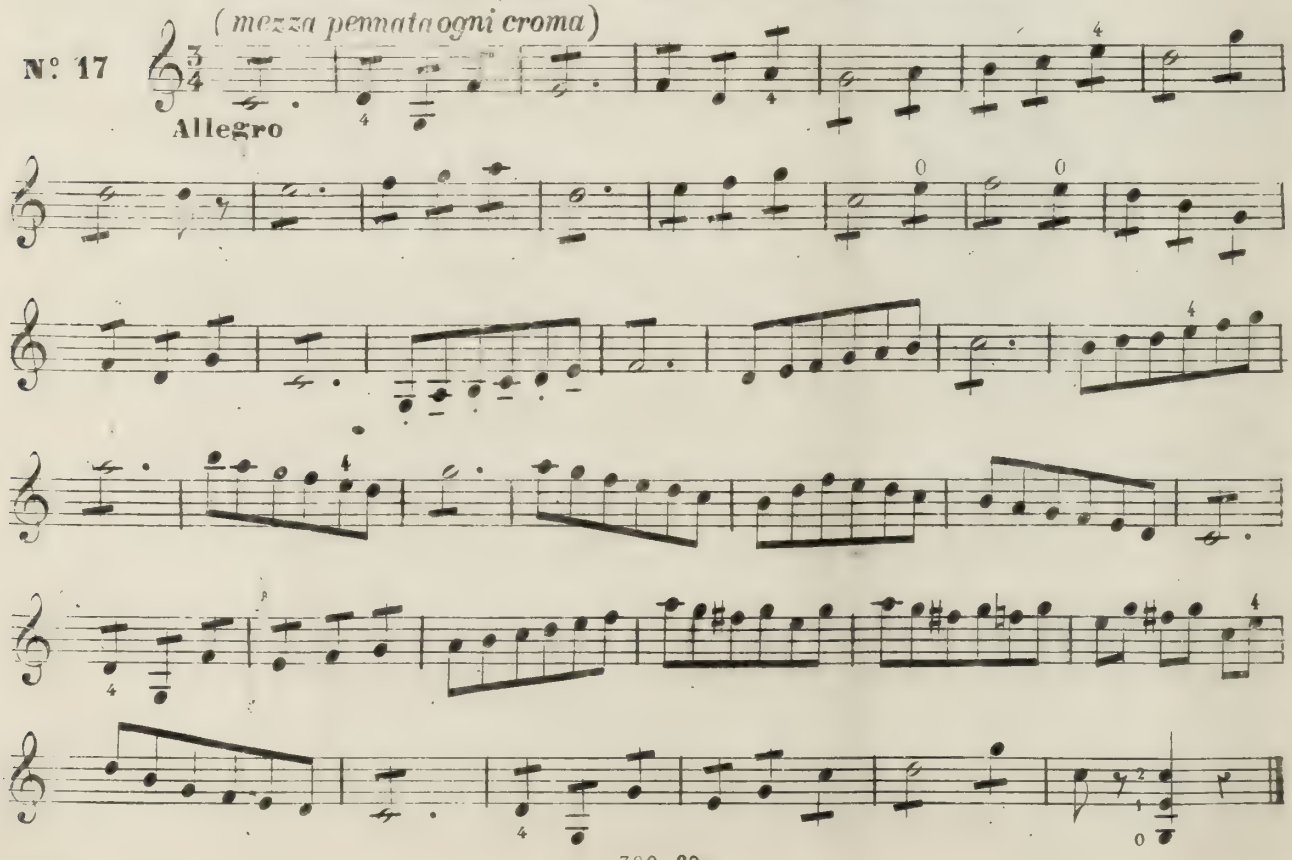


Nº 16 Andante mosso



ESERCIZI PER LE NOTE COL PUNTO D'AUMENTO

Nº 17 (*mezza pennata ogni croma*) Allegro



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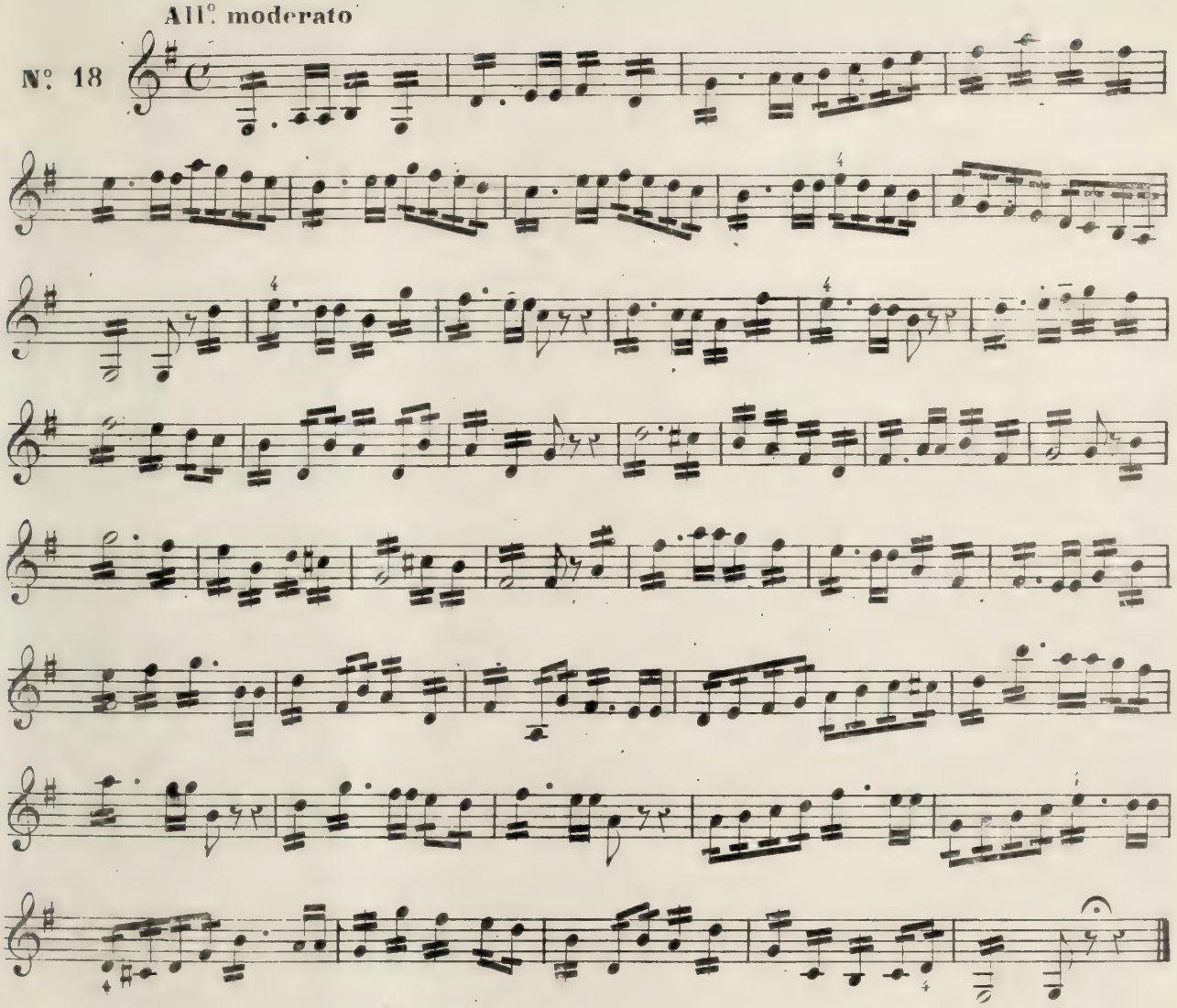
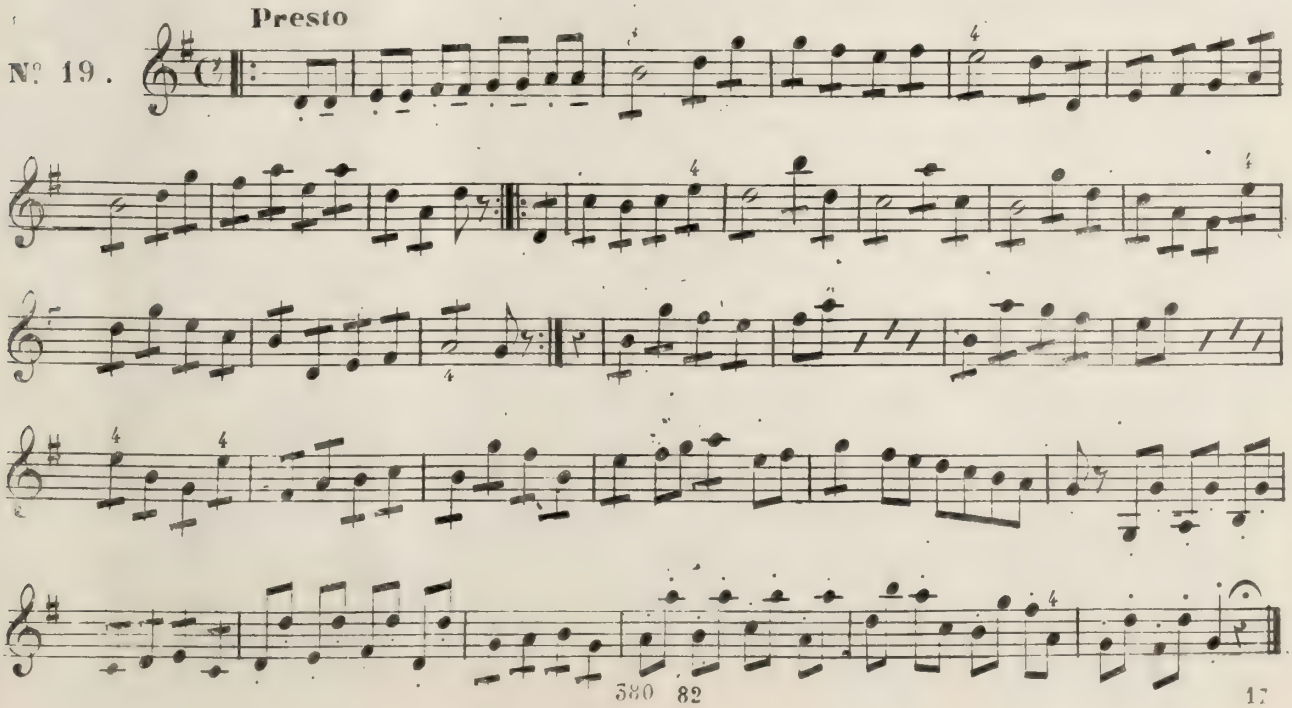
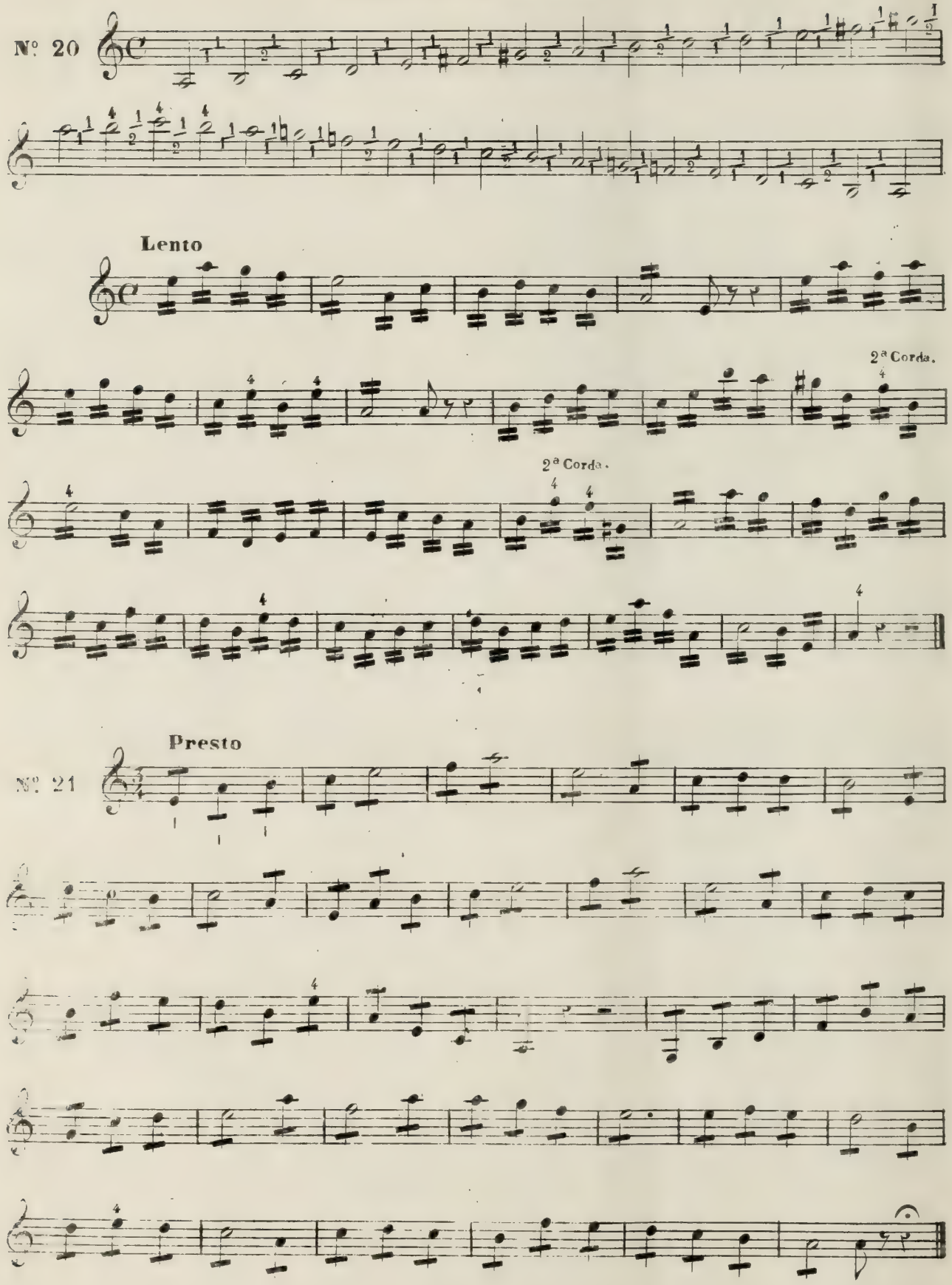
All.° moderato



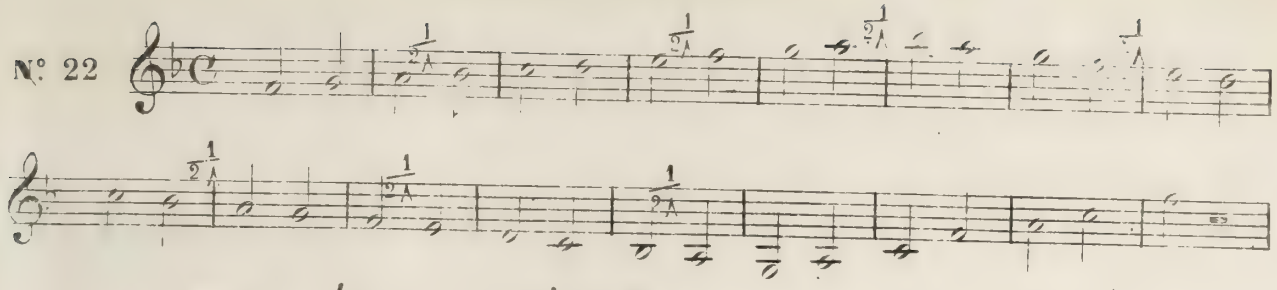
Presto



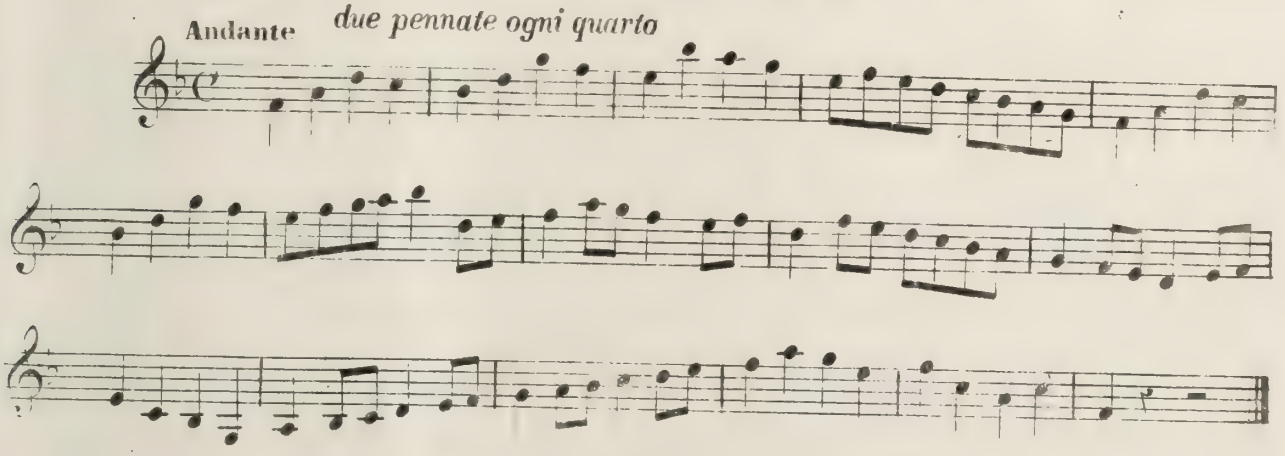
SCALA DI LA MINORE



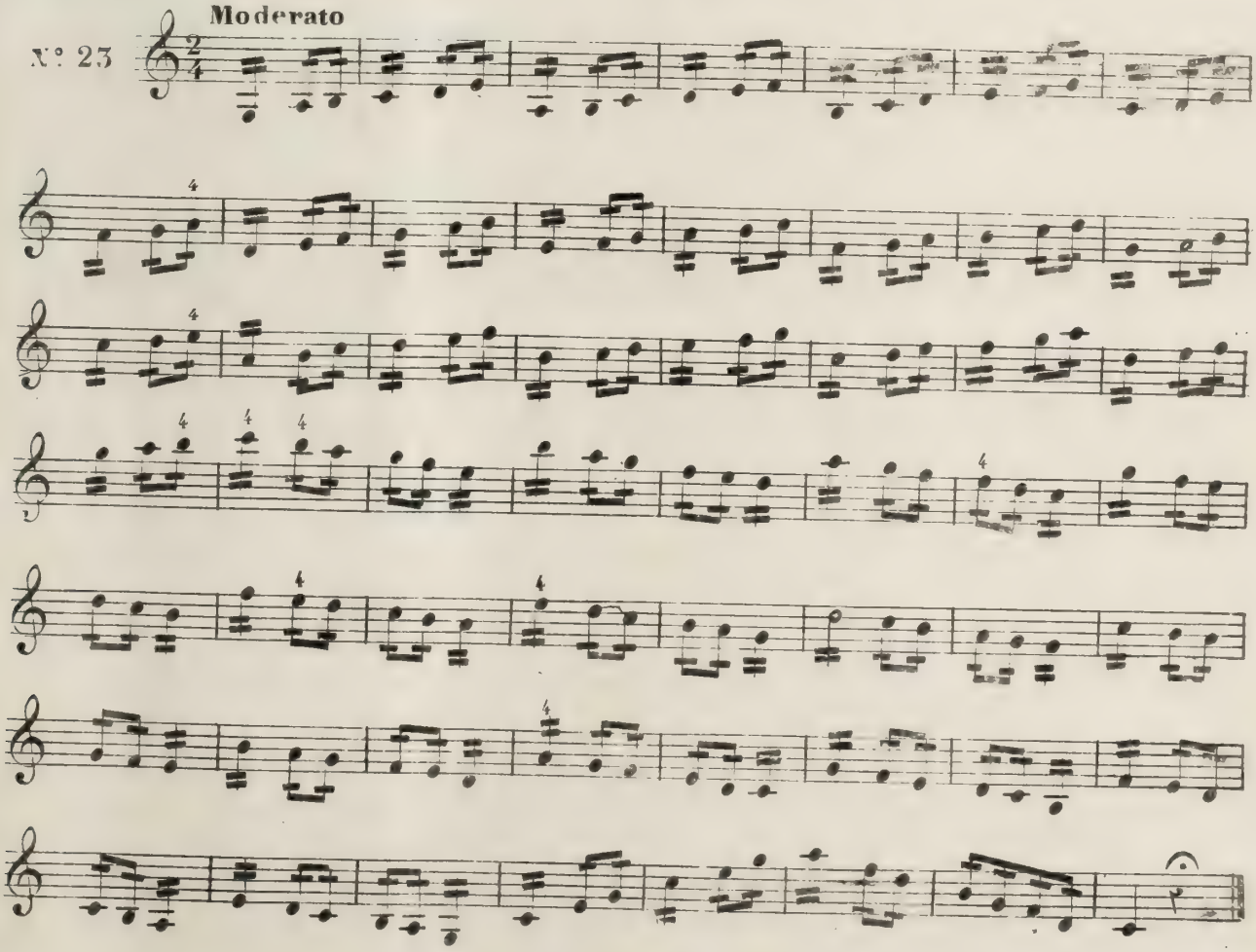
N.° 22



Andante *due pennate ogni quarto*

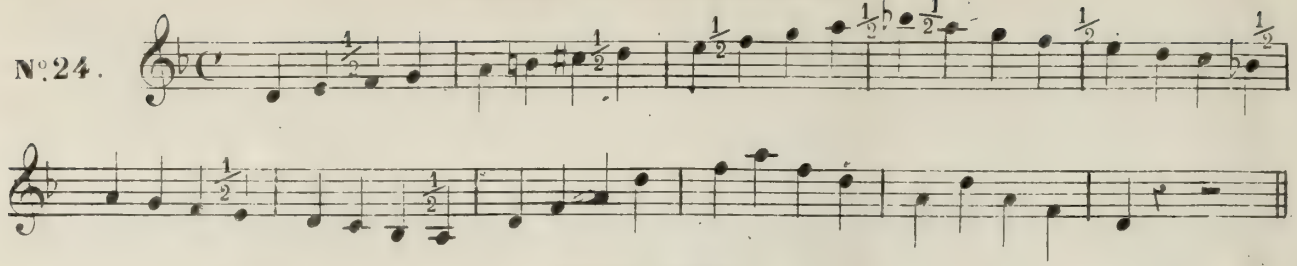


N.° 23 Moderato

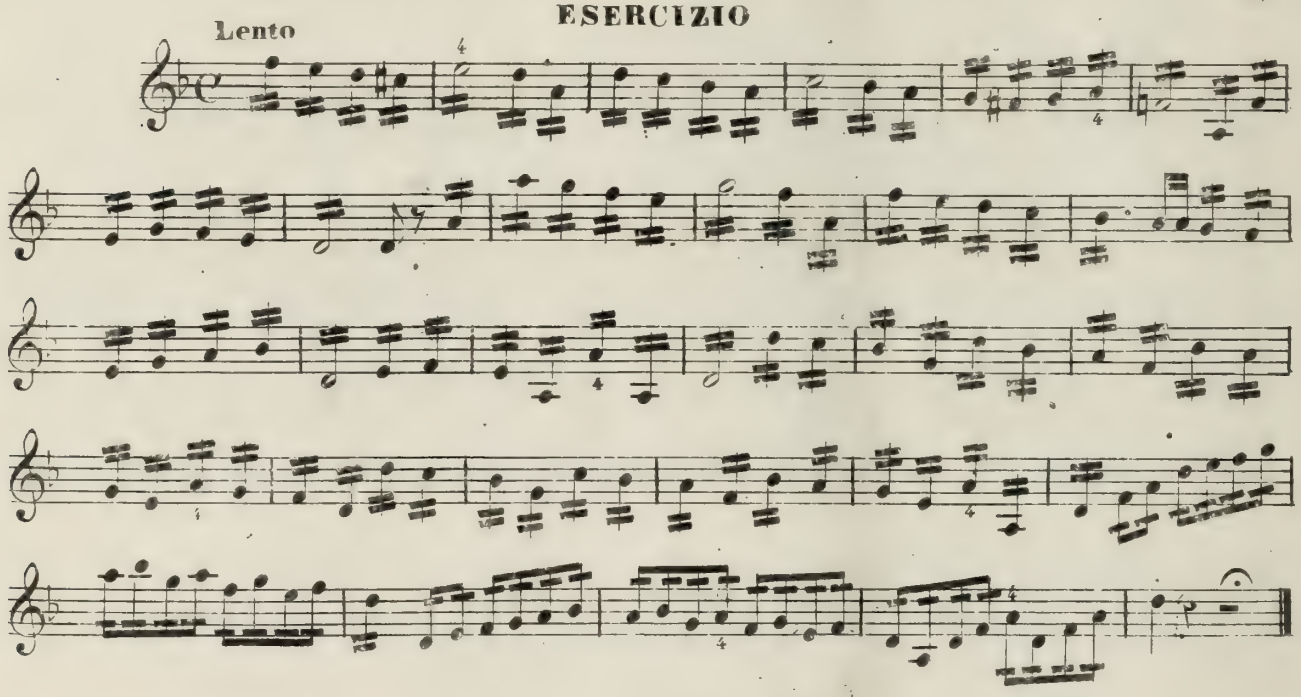


SCALA DI RE MINORE

N°24.

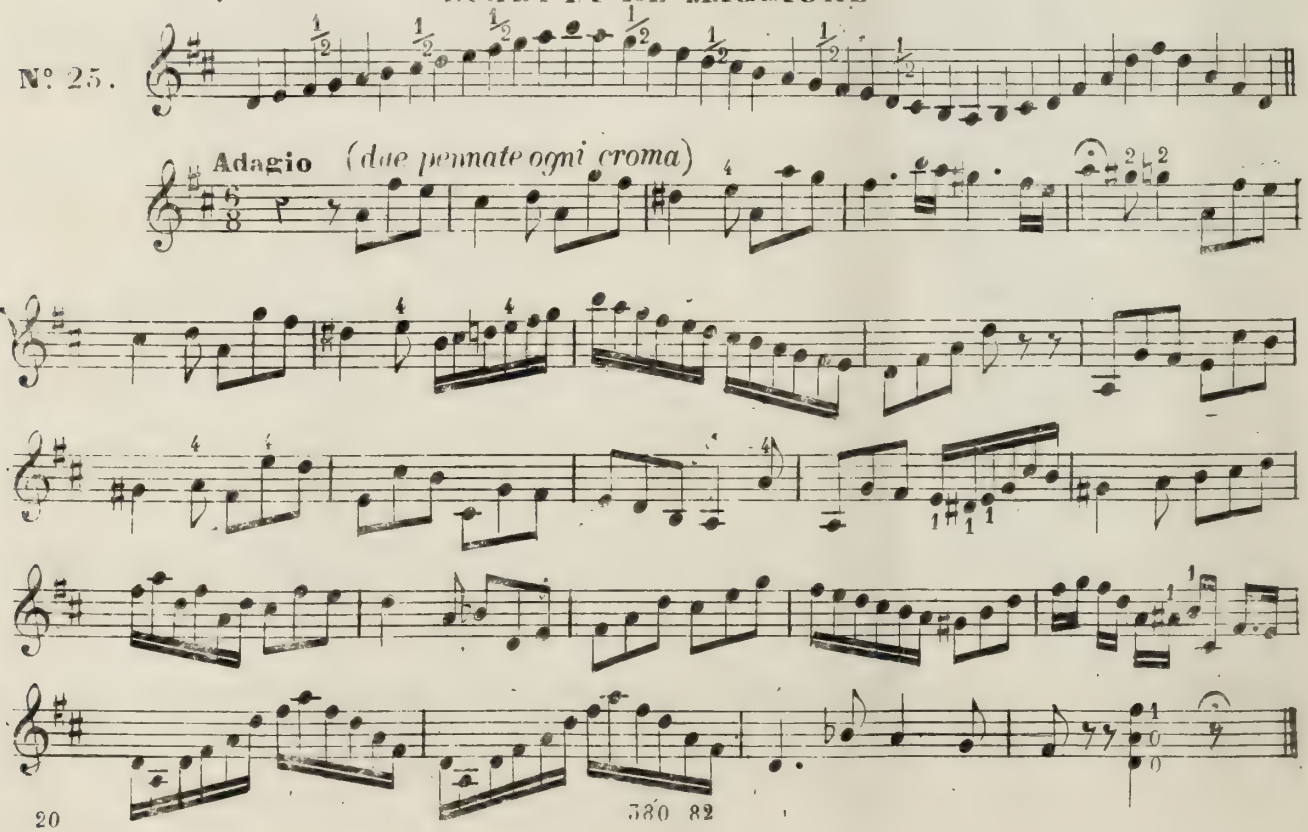


ESERCIZIO



SCALA DI RE MAGGIORE

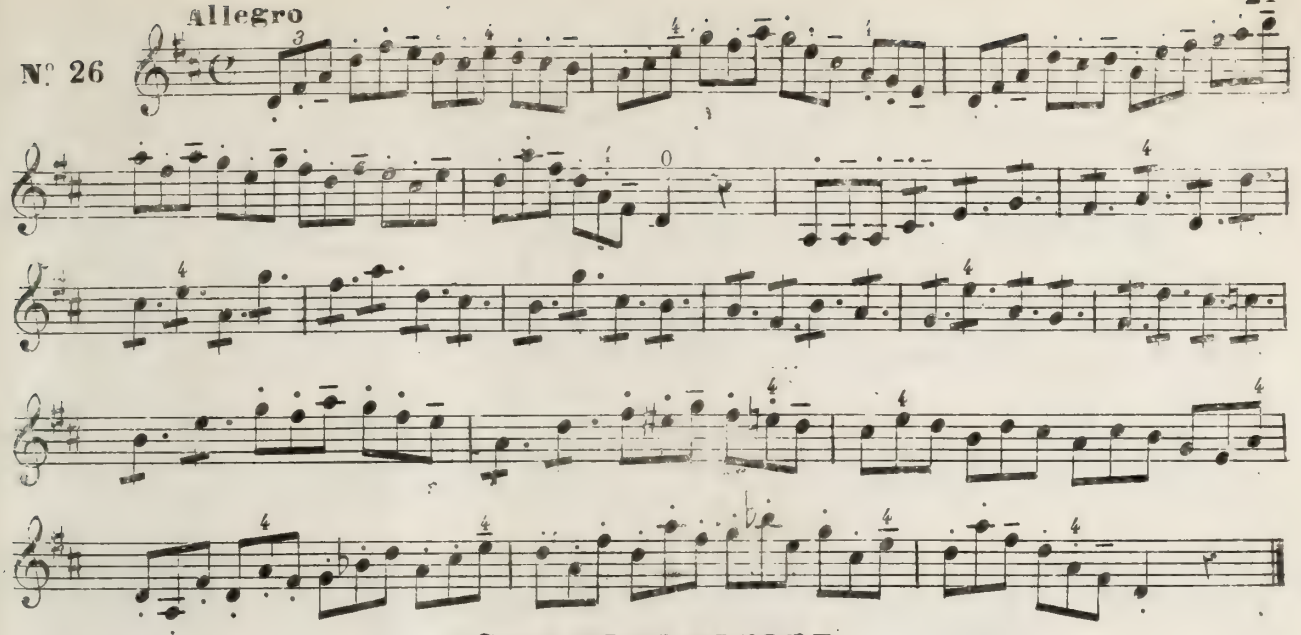
N° 25.



380 82

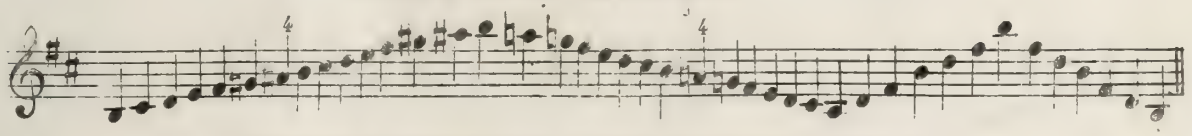
Allegro

N° 26



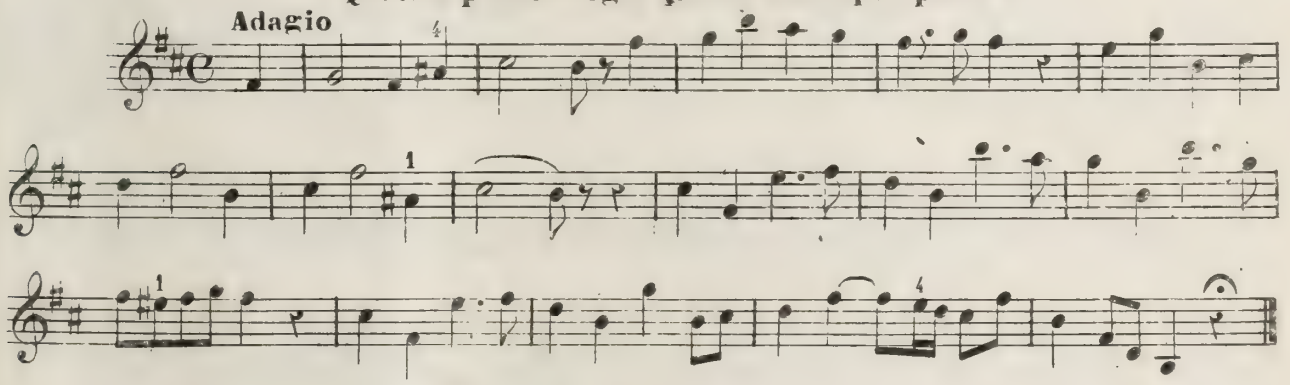
SCALA DI SI MINORE

N° 27



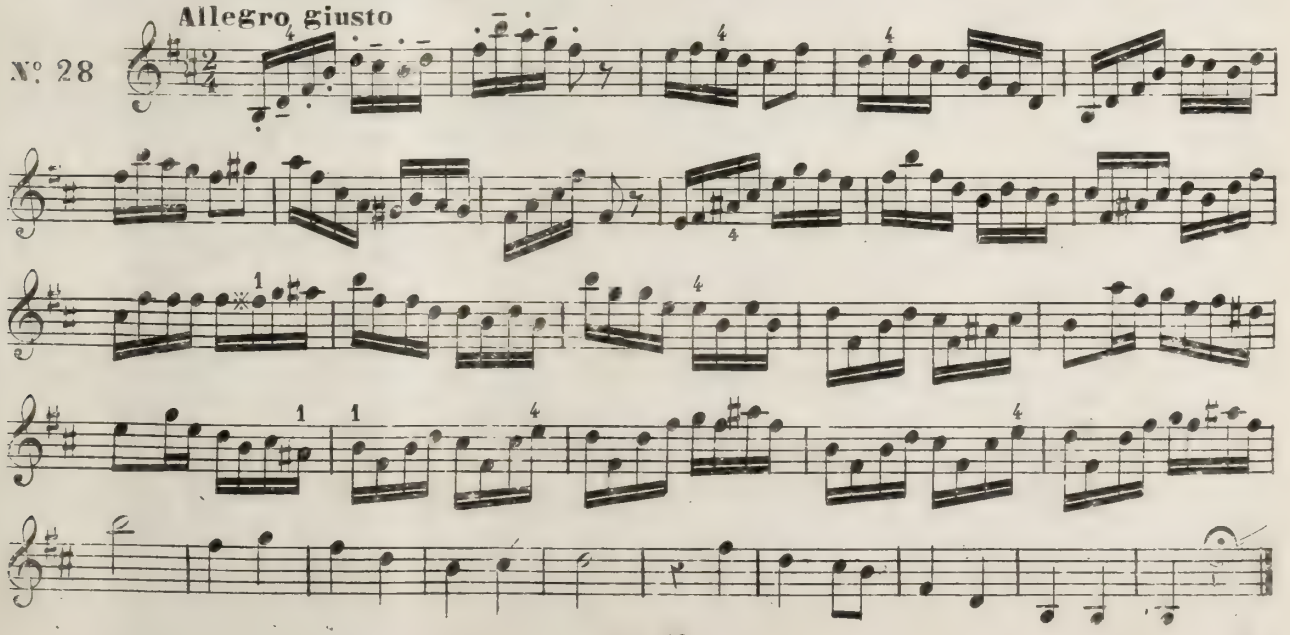
Quattro pennate ogni quarto e sempre piano

Adagio

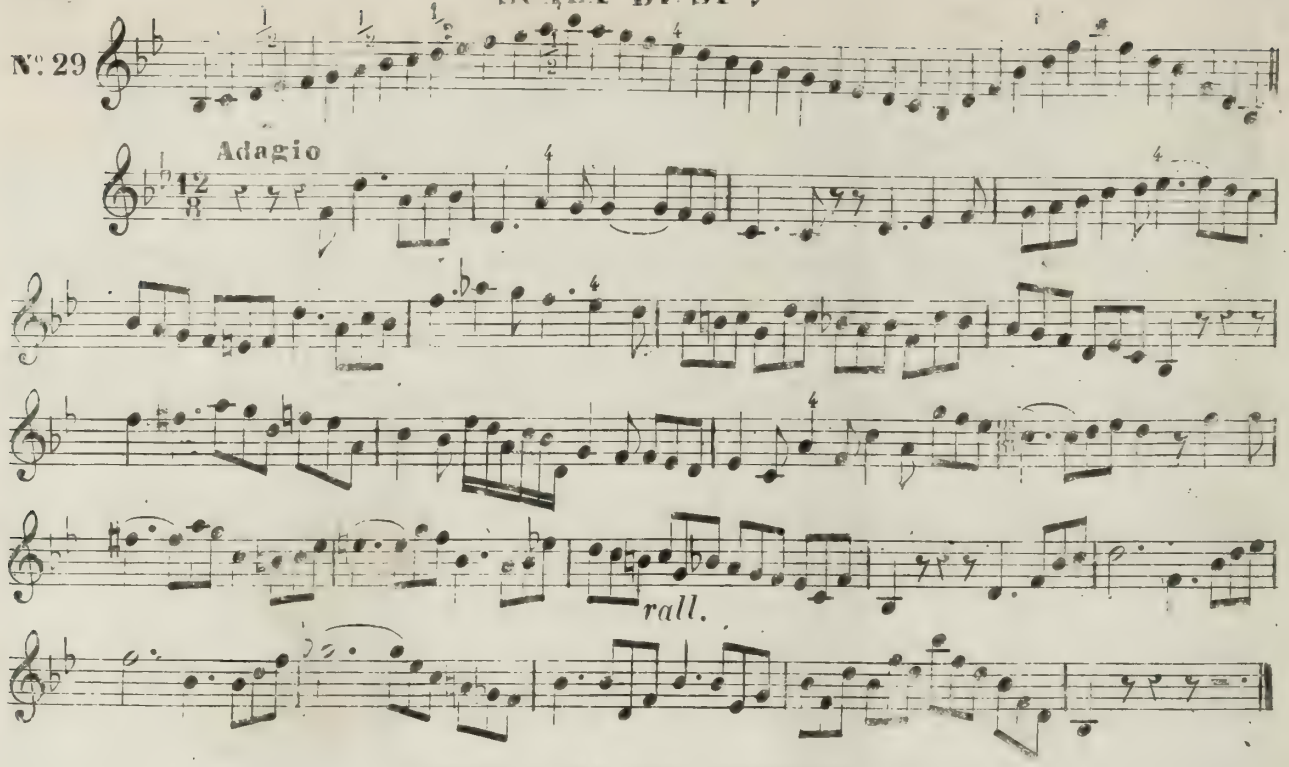


Allegro giusto

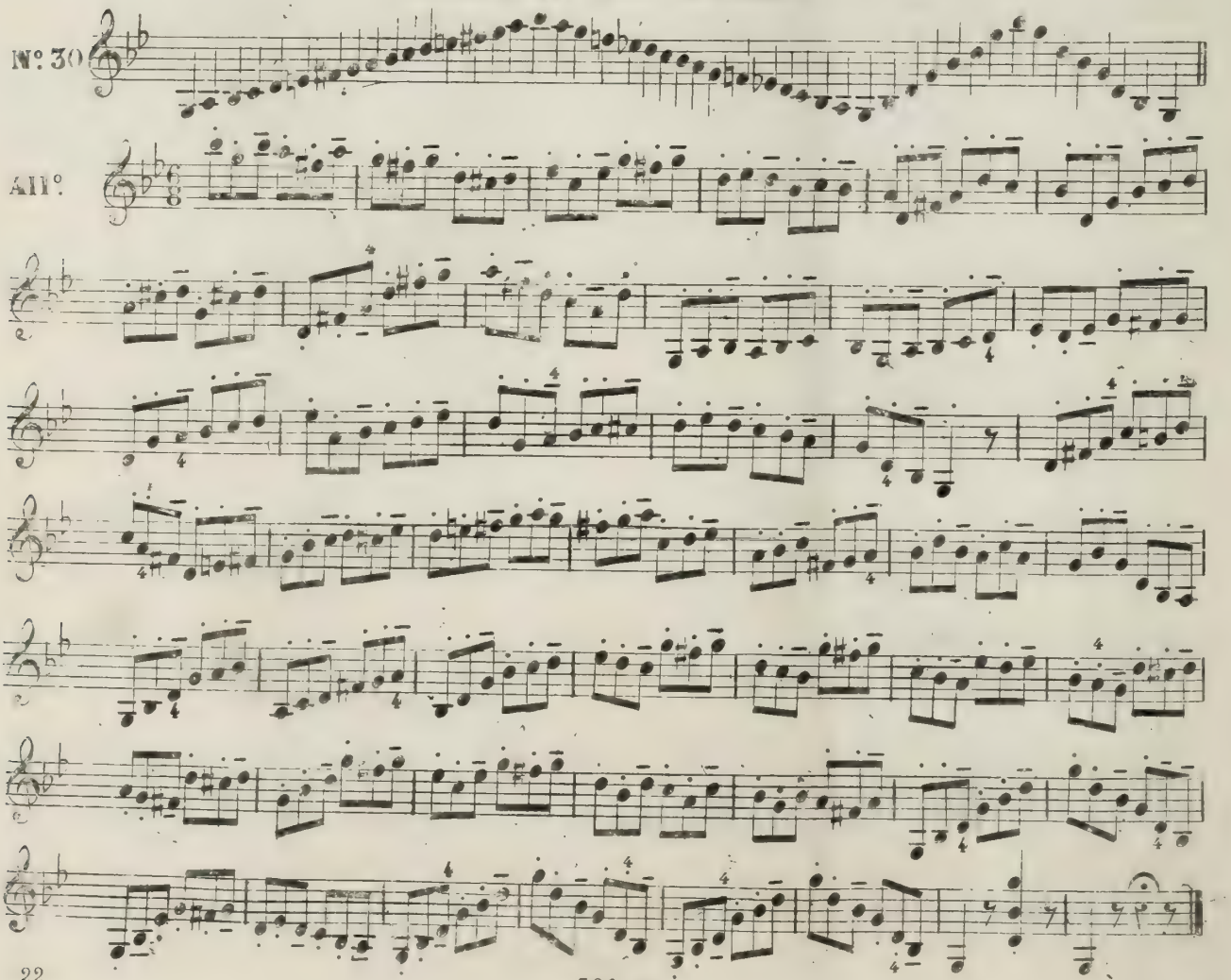
N° 28



SCALA DI SI ♭



SCALA DI SOL MINORE



SCALA DI LA MAGGIORE

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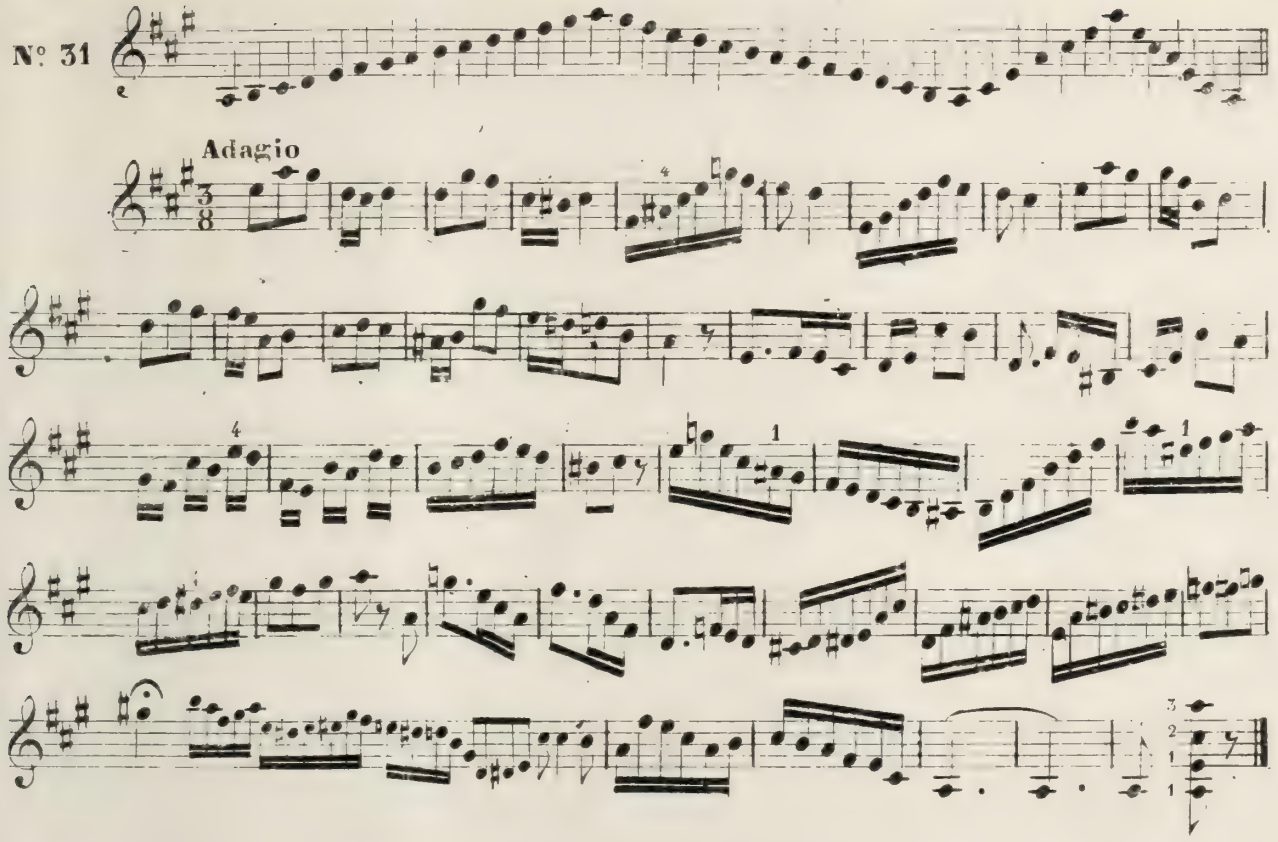
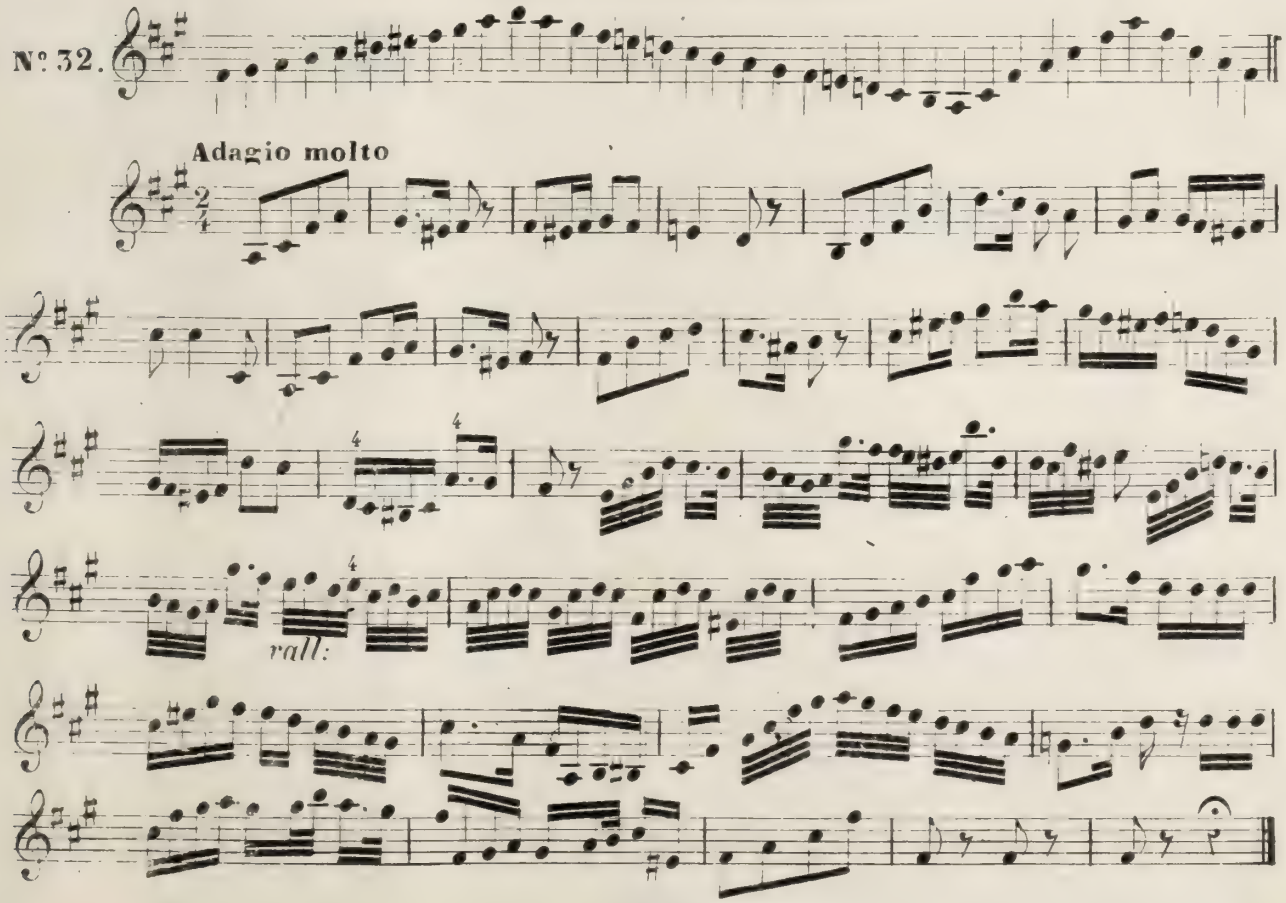


SCALA DI FA MINORE

N° 32.



SCALA DI MI ♭

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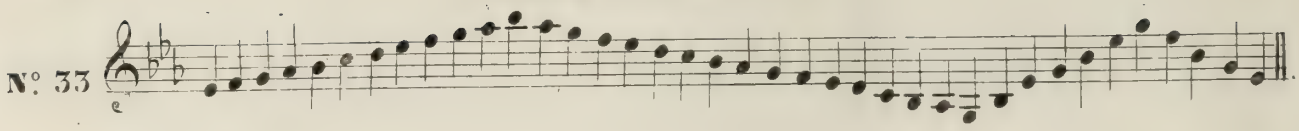
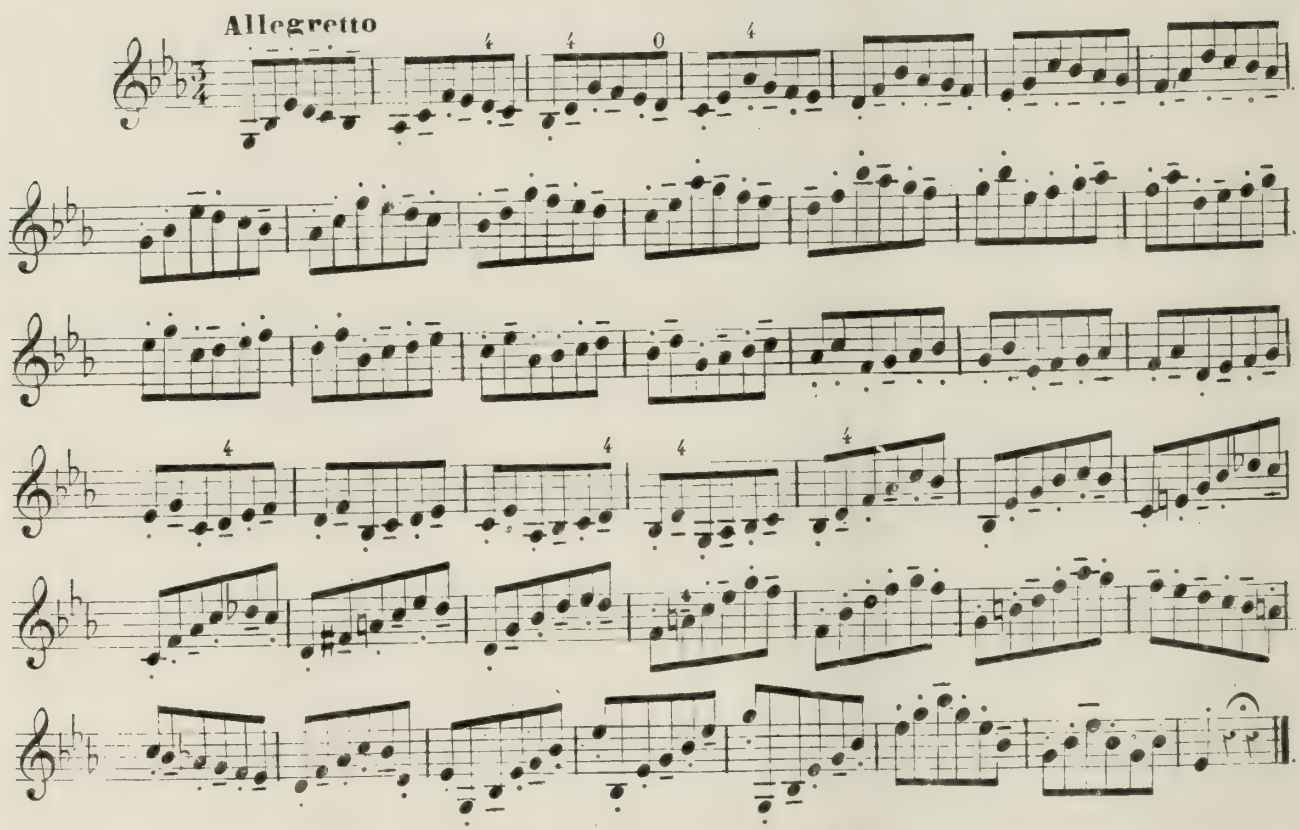


Allegretto



SCALA DI DO MINORE

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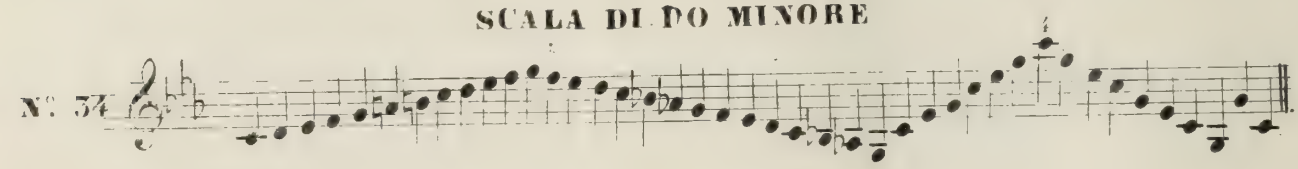
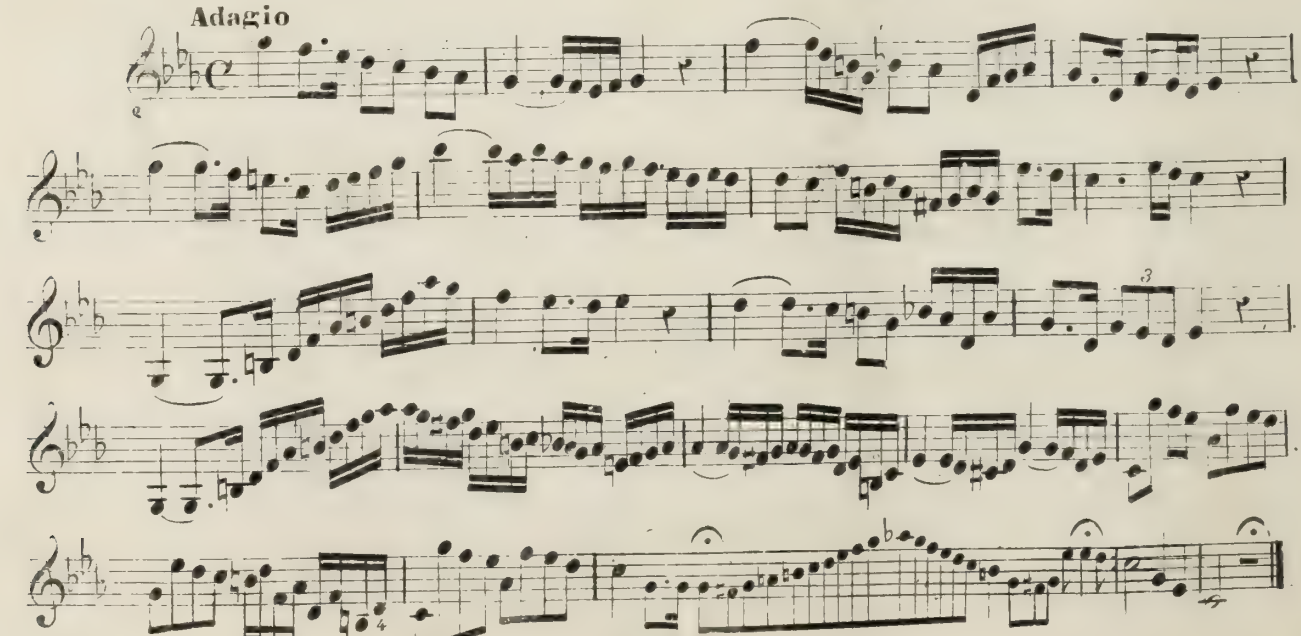


Adagio



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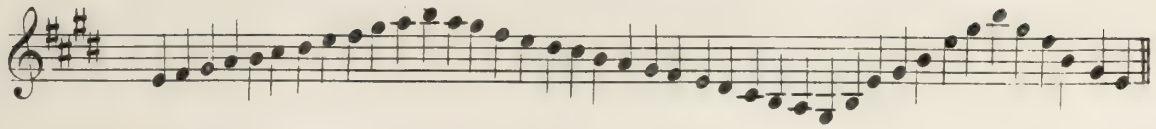
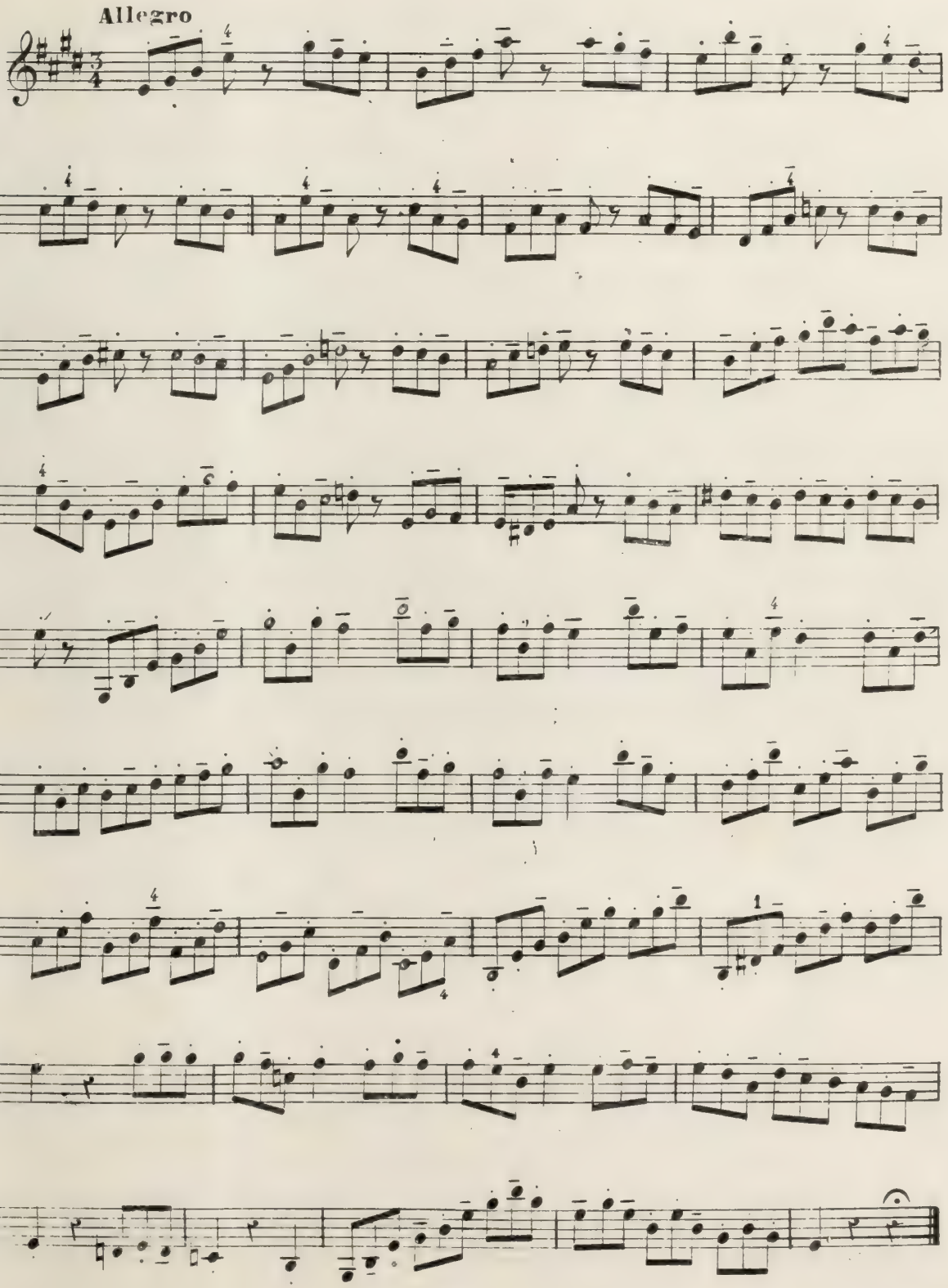
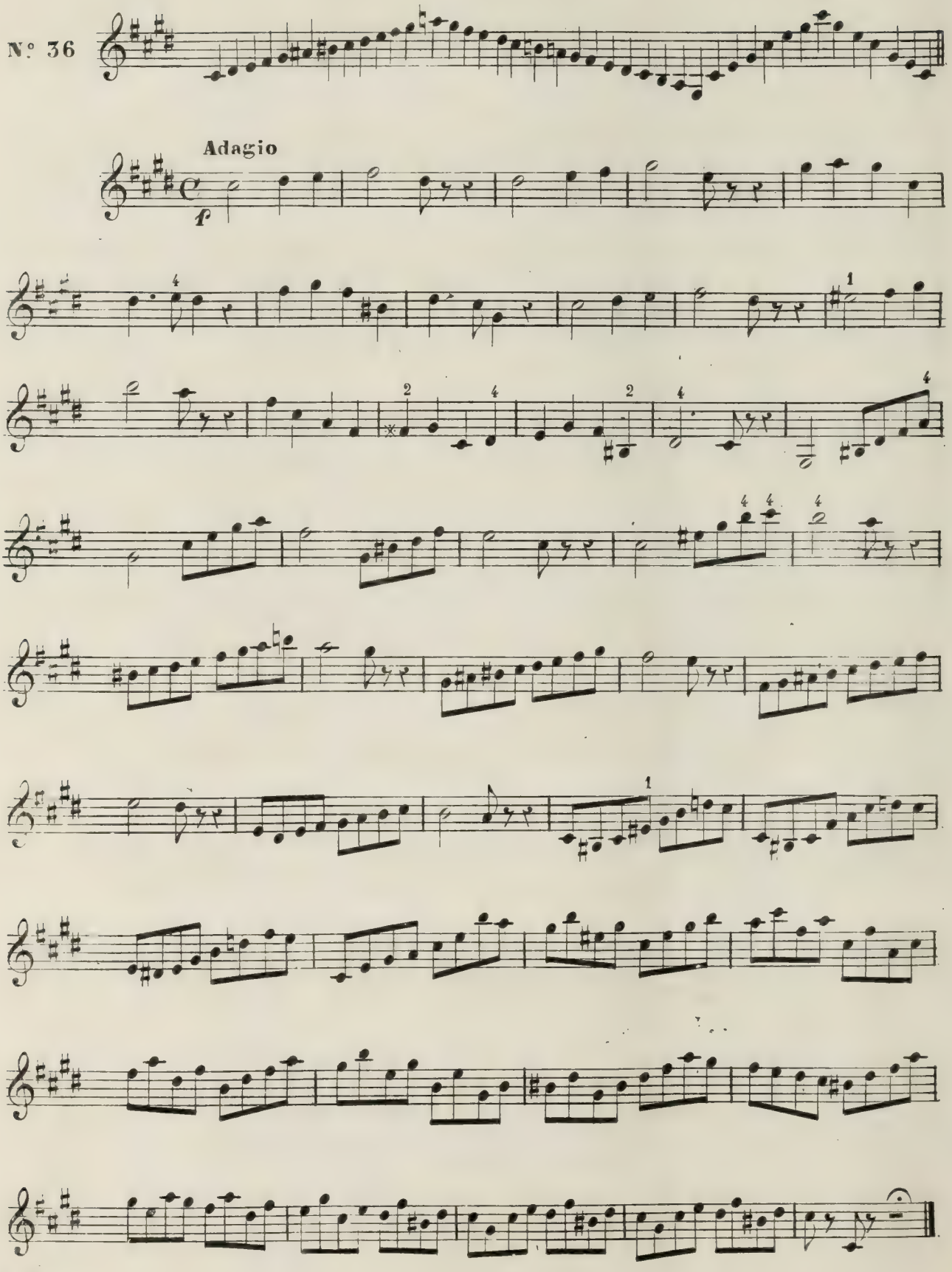


Allegro



SCALA DI DO♯ MINORE

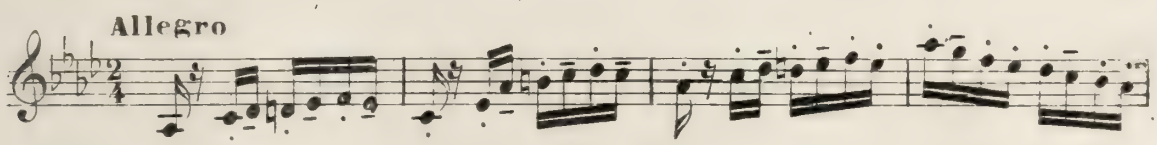
N.° 36

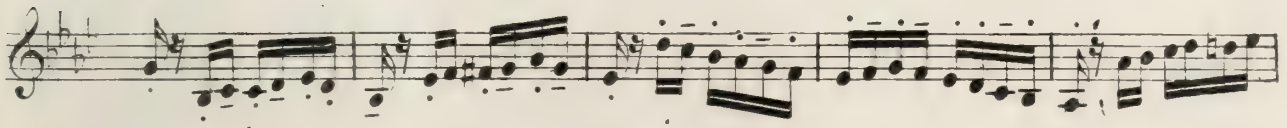


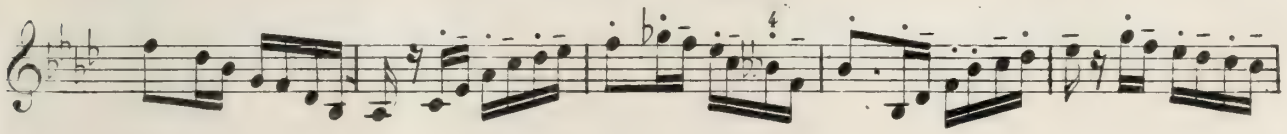
SCALA DI LA ♭

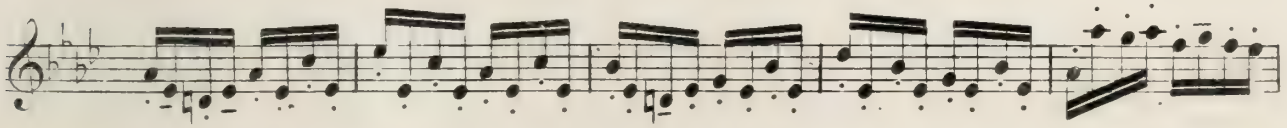
N° 37

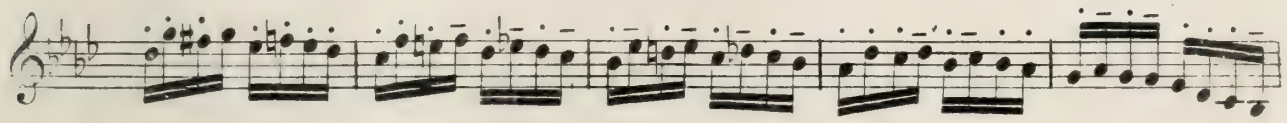
Allegro

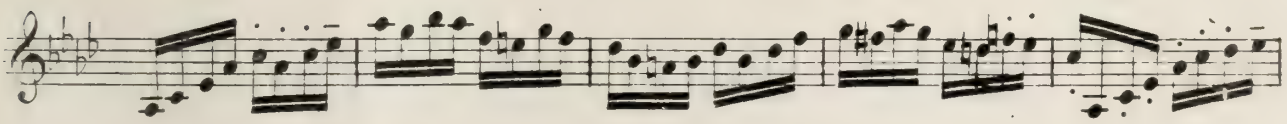


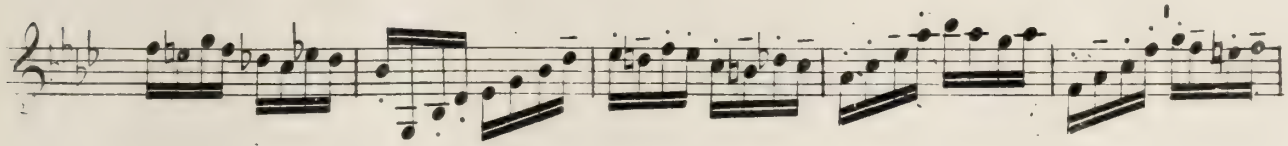


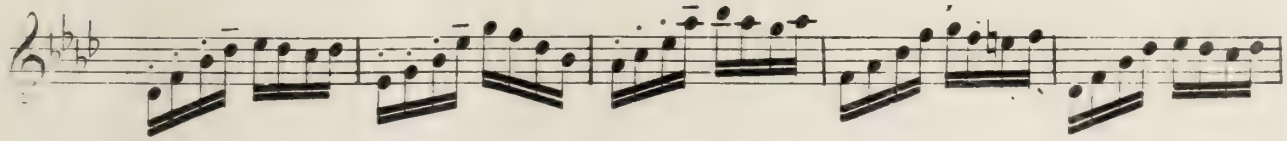


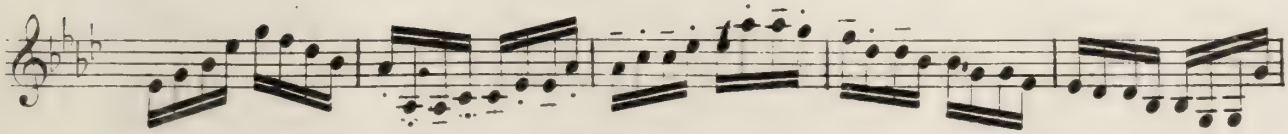




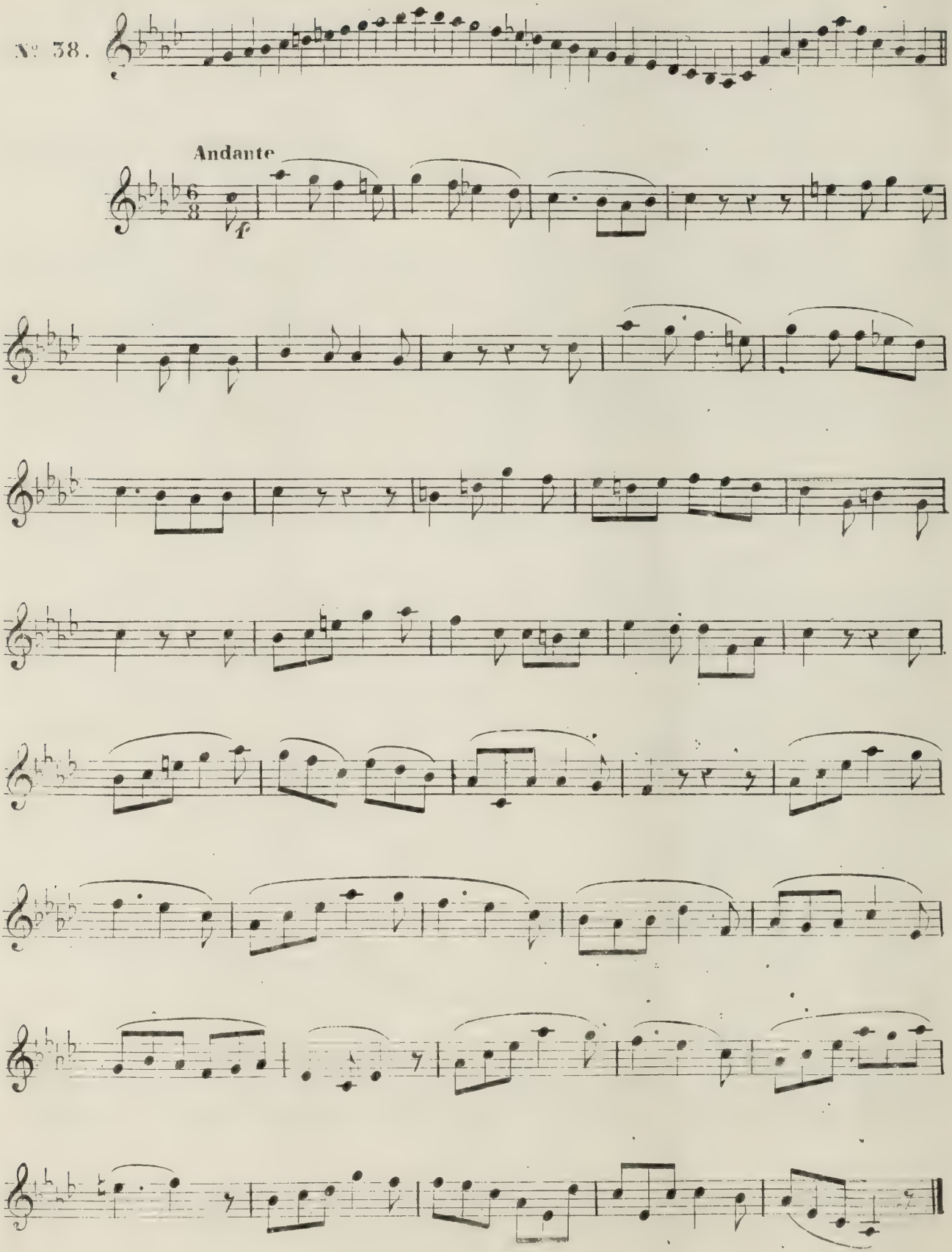








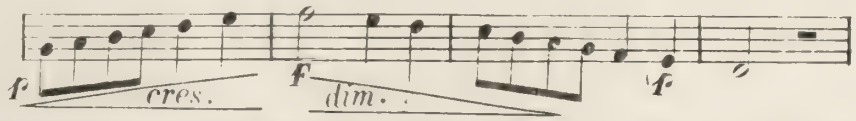
SCALA DI FA MINORE



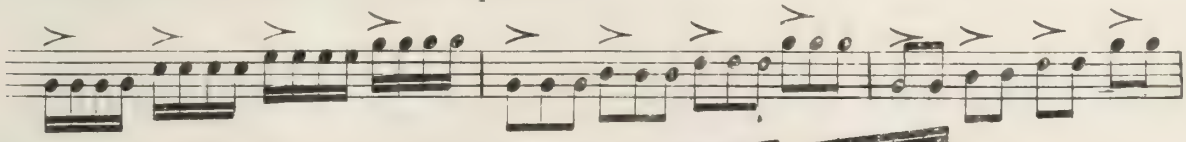
DEL COLORITO

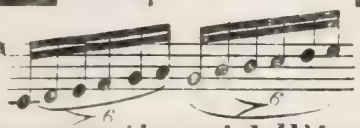
N° 39

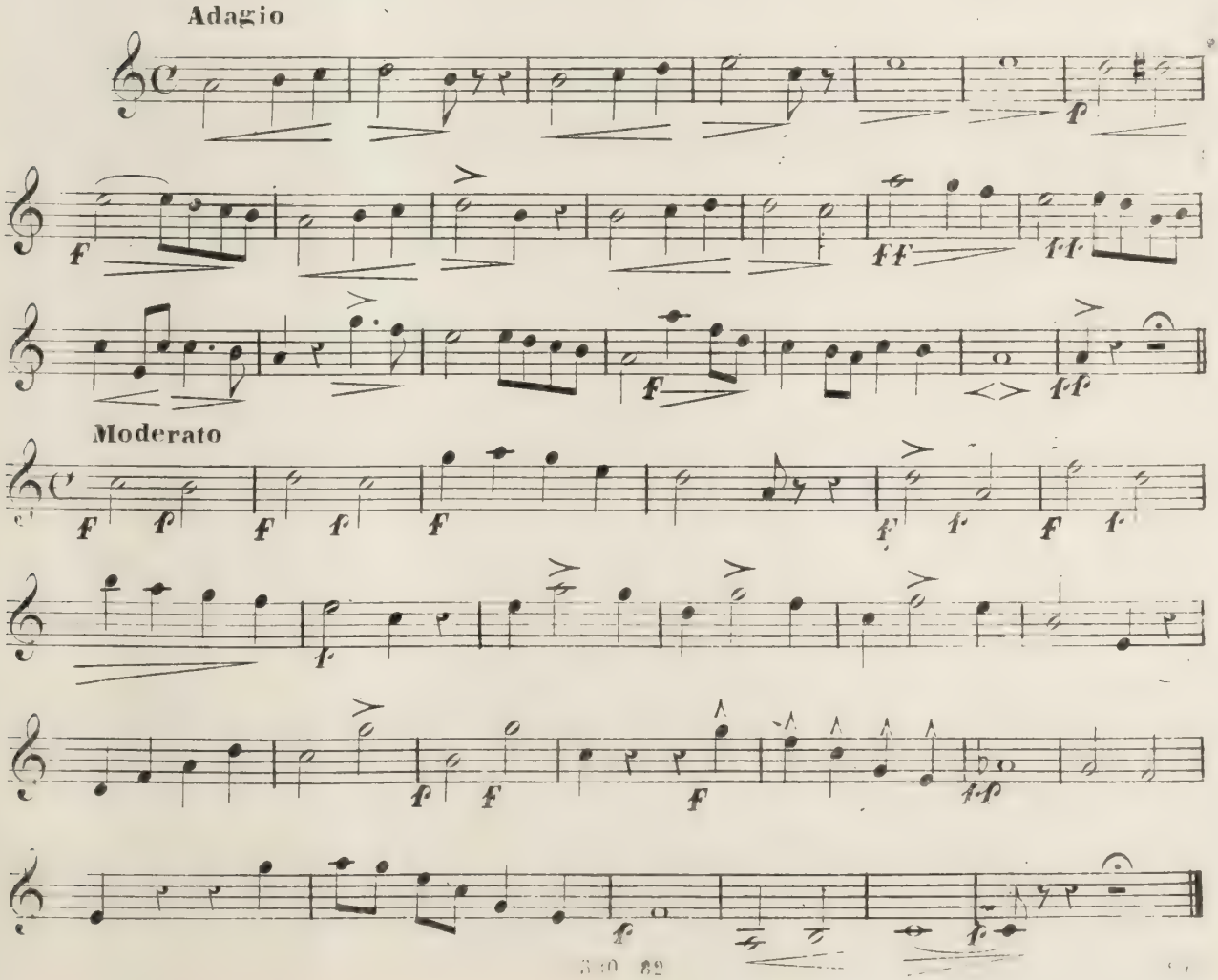
Ogni progressione ascendente si deve rinforzare e viceversa discendendo come se vi fosse la seguente segnatura.



Si deve appoggiare un poco la prima d'ogni quartina, d'ogni terzina, delle crome a due, ed in generale l'entrata d'ogni quarto.

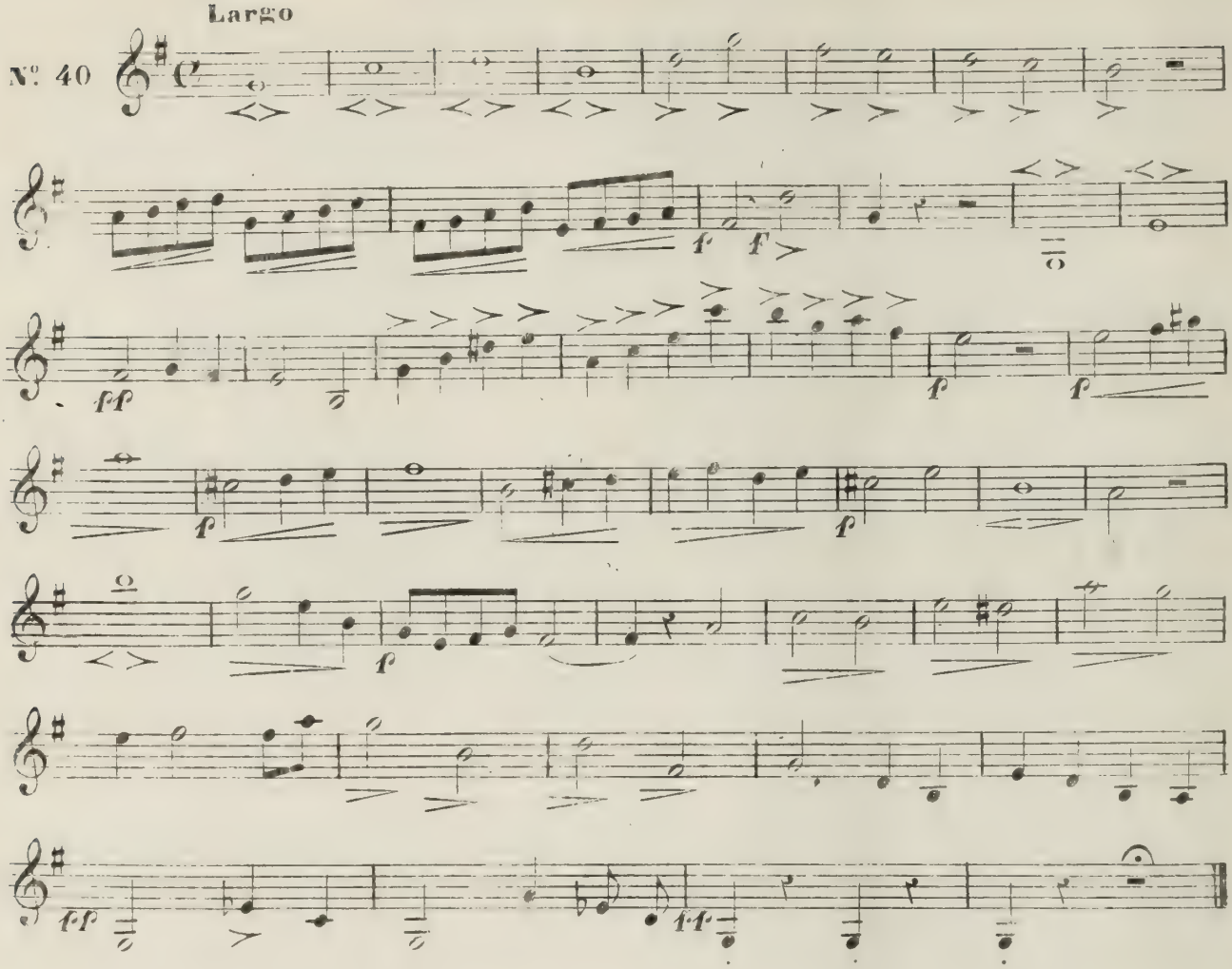


Delle sestine si deve appoggiare la terza nota  **per evitare che diventino due terzine. Oltre a ciò si osserveranno tutti i segni dell'Autore.**



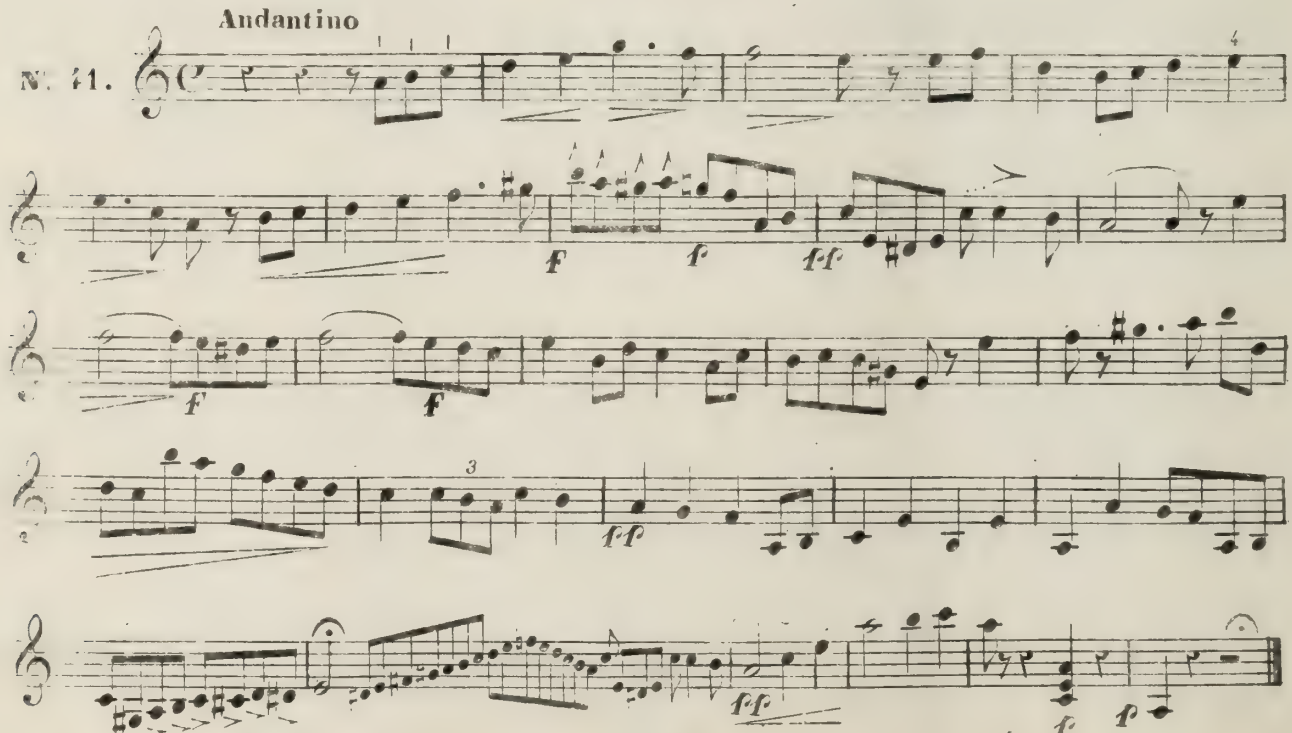
Largo

N°. 40



Andantino

N°. 41.



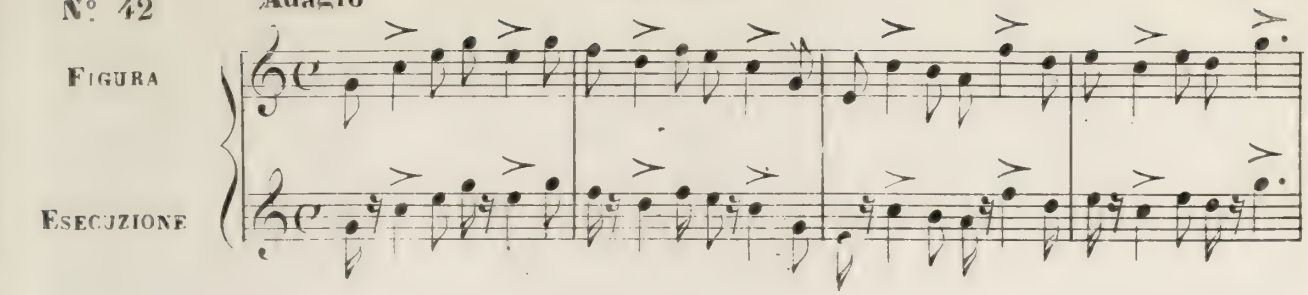
SINCOPE

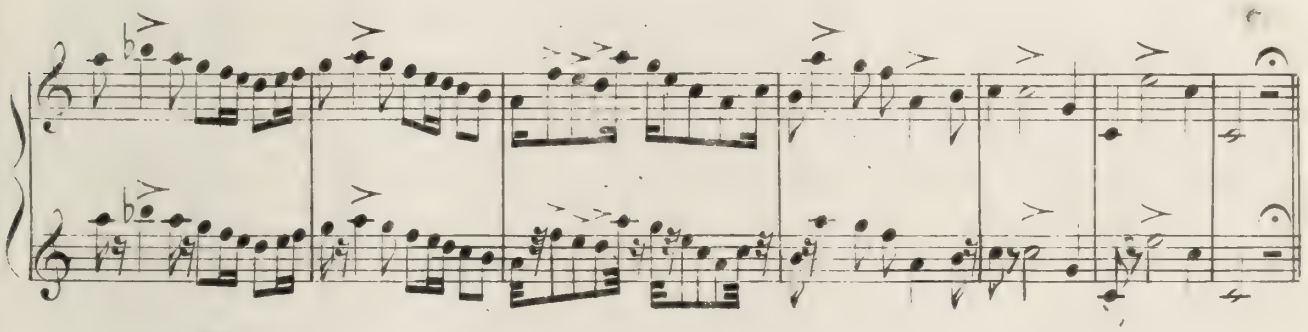
N° 42

Adagio

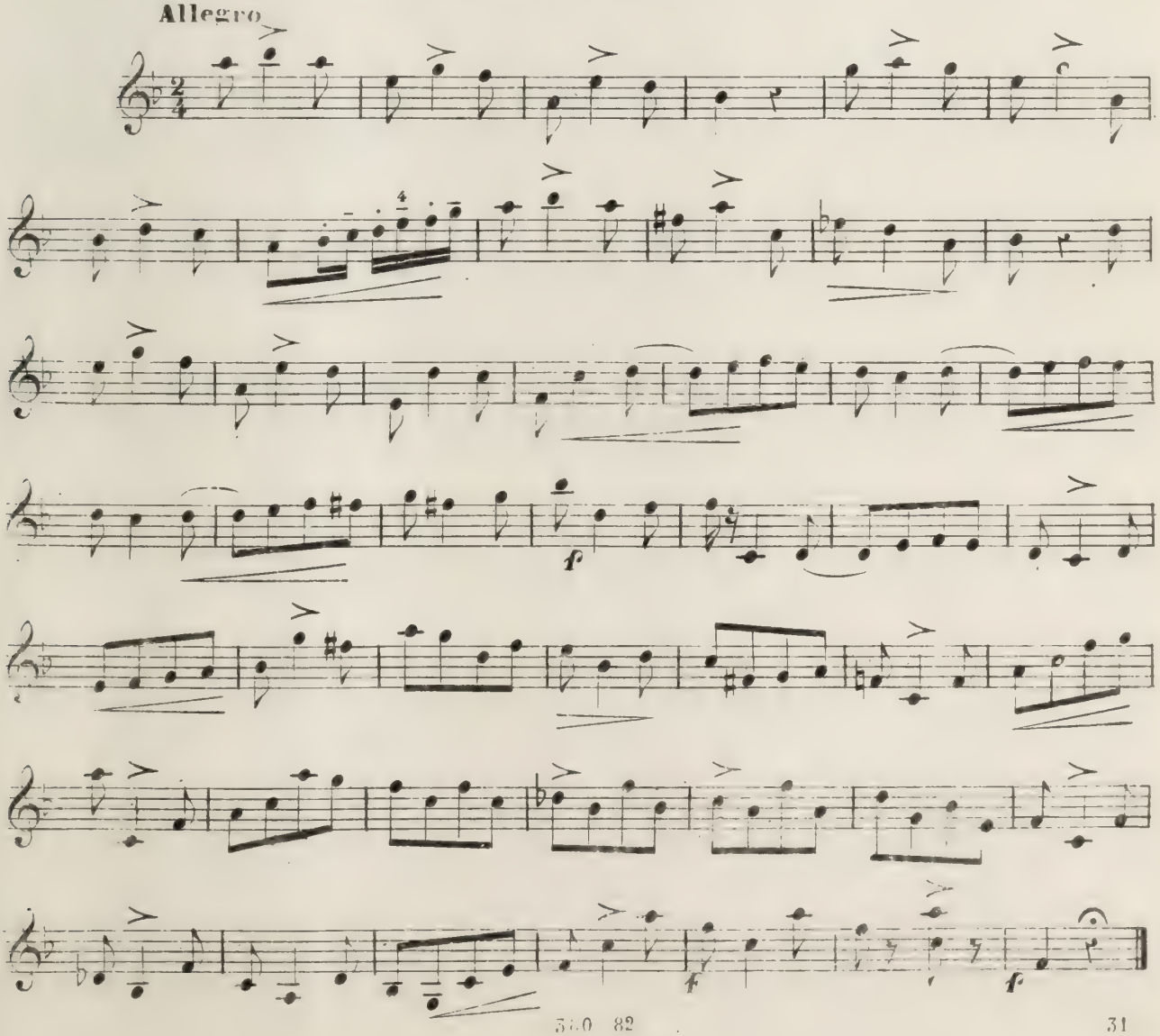
FIGURA

ESECUZIONE





Allegro



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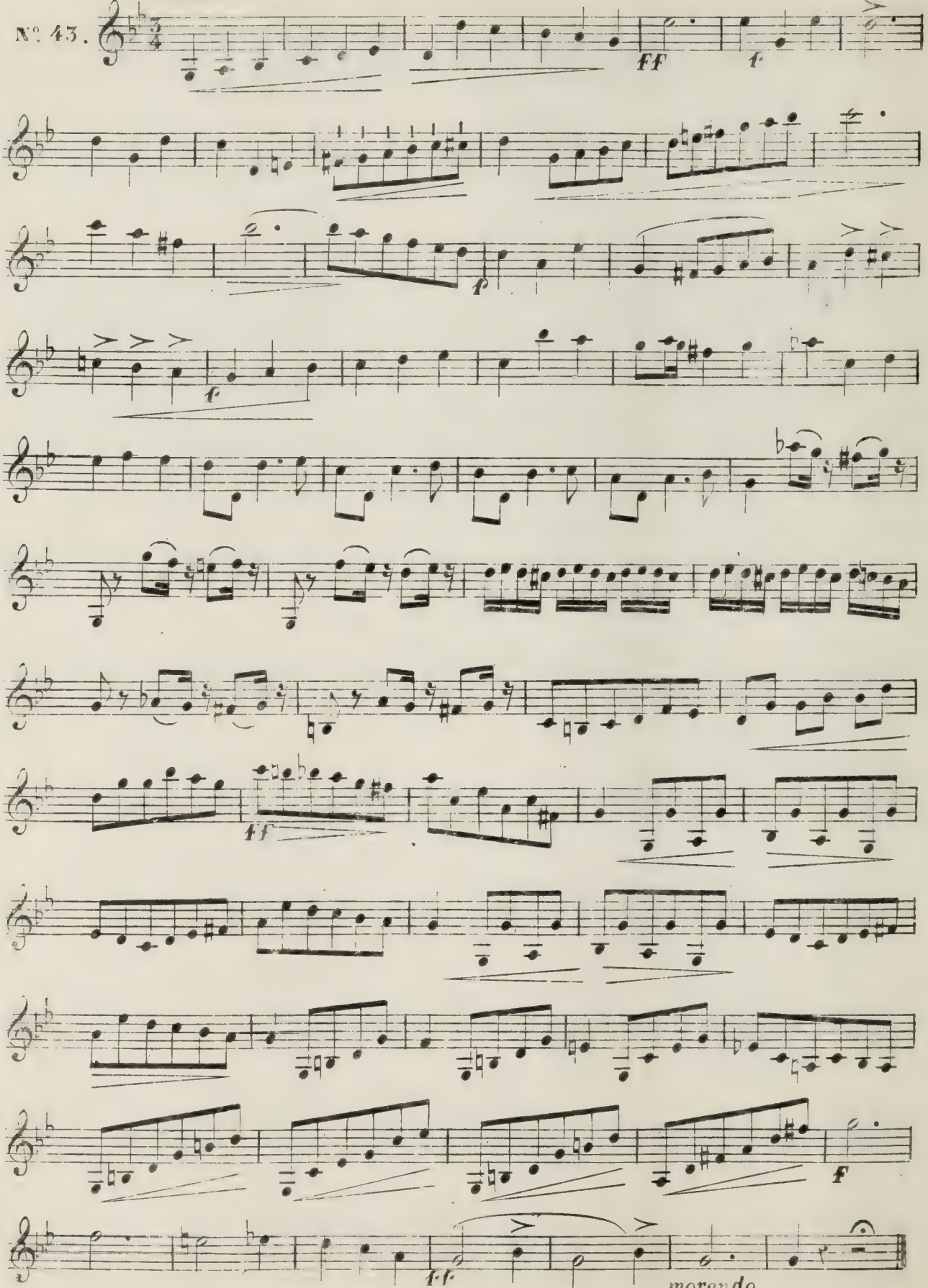
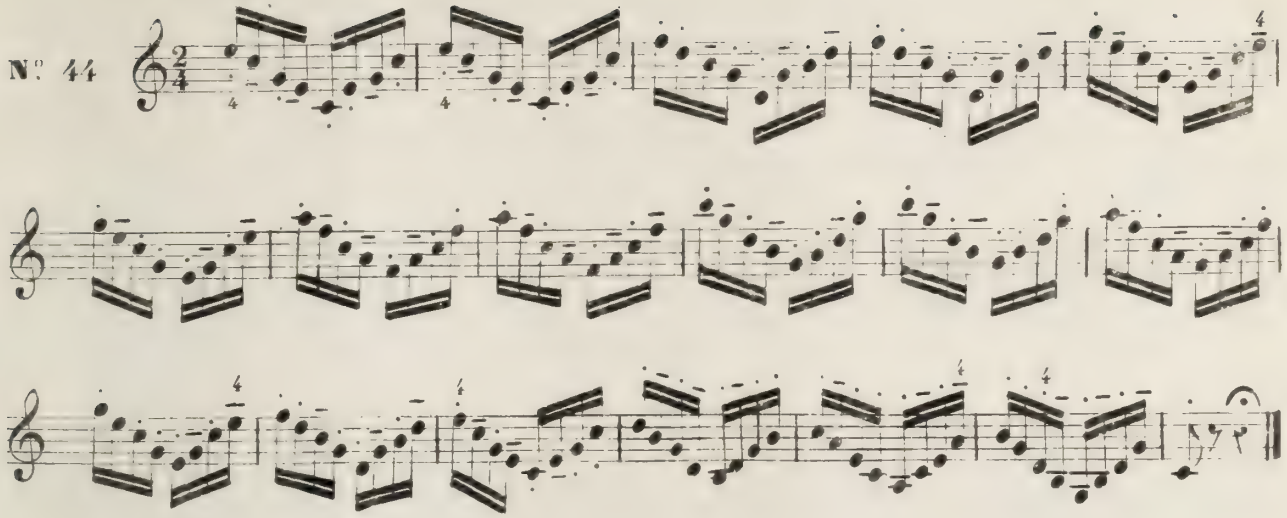


380 82

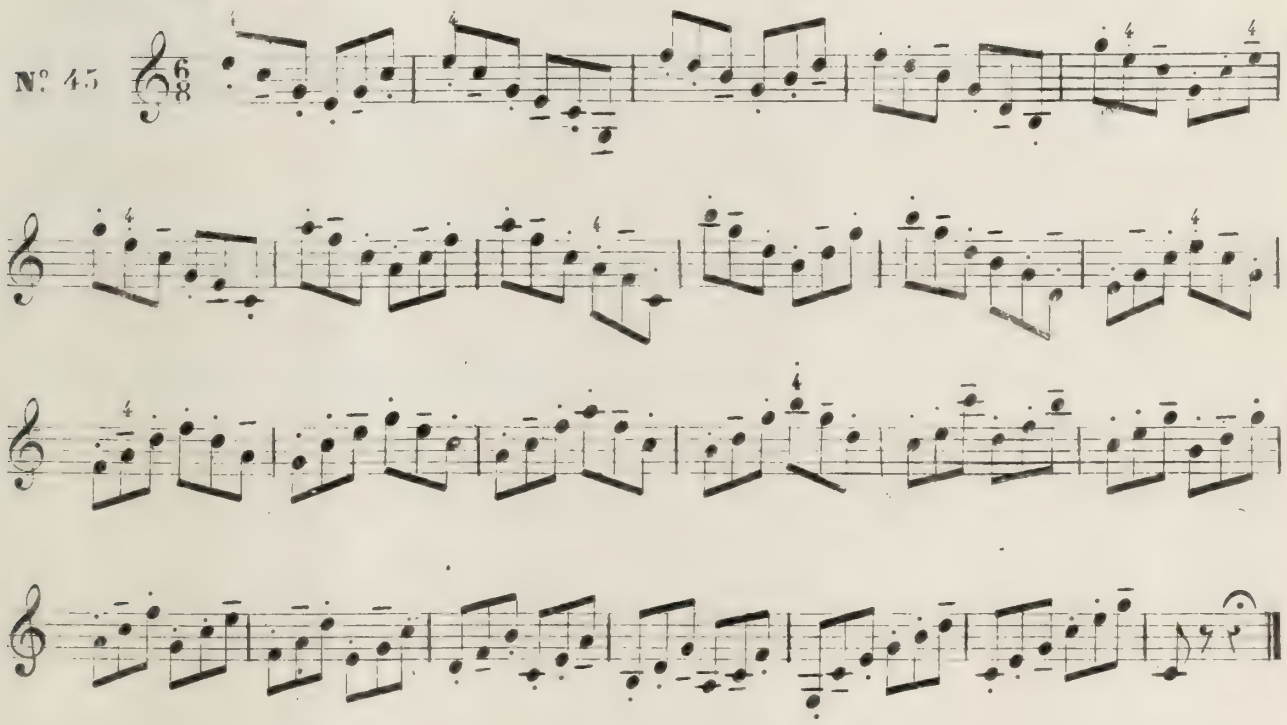
Allegro

N° 44



Allegro

N° 45



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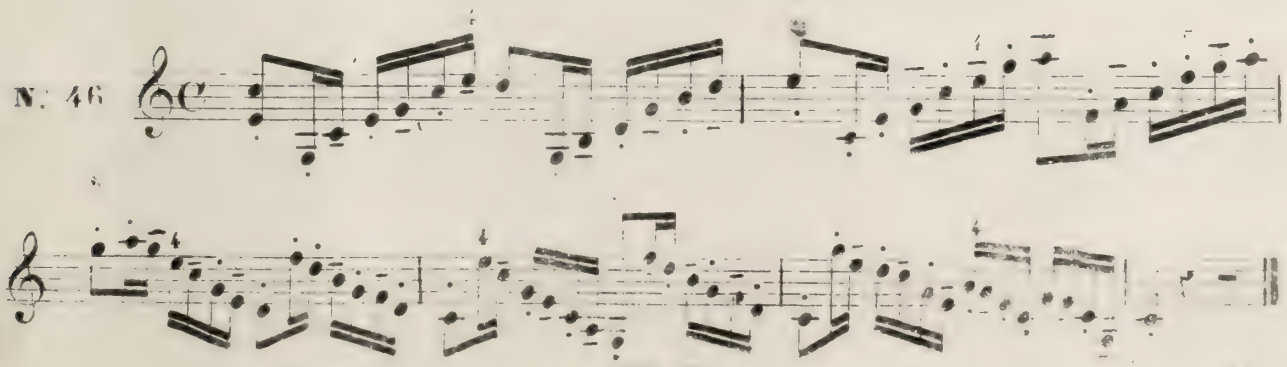
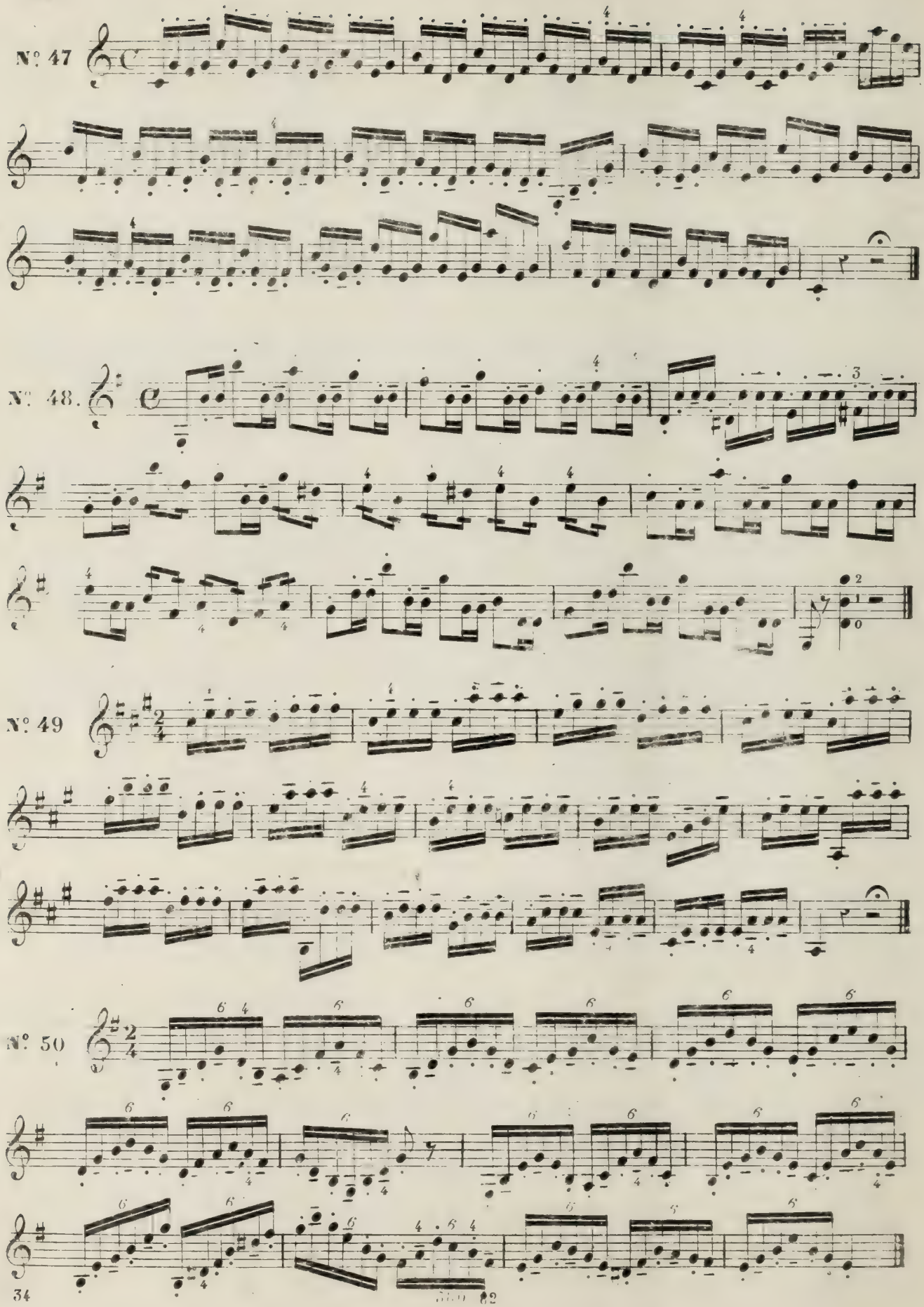
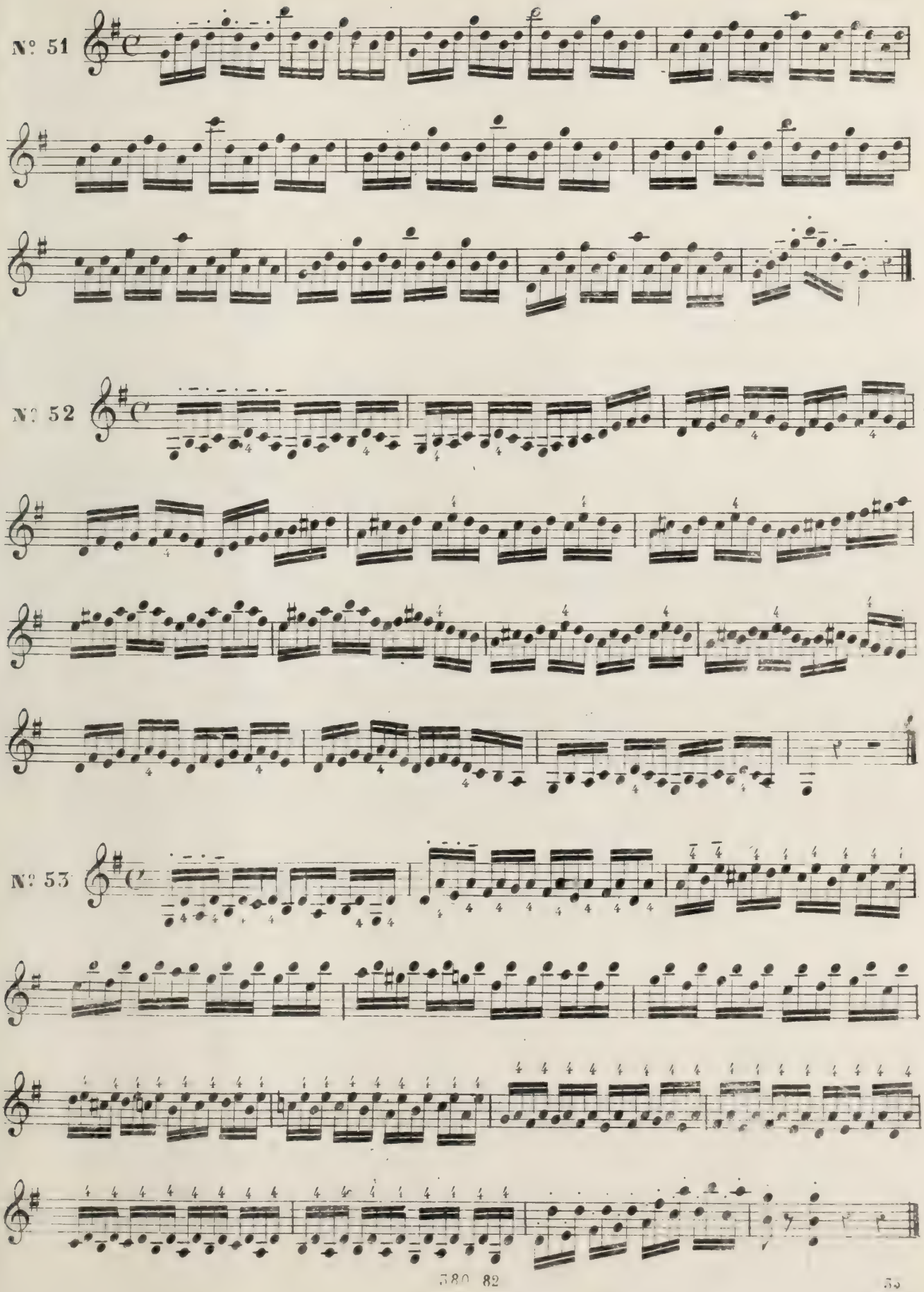



N° 47
N°. 48.
N° 49
N° 50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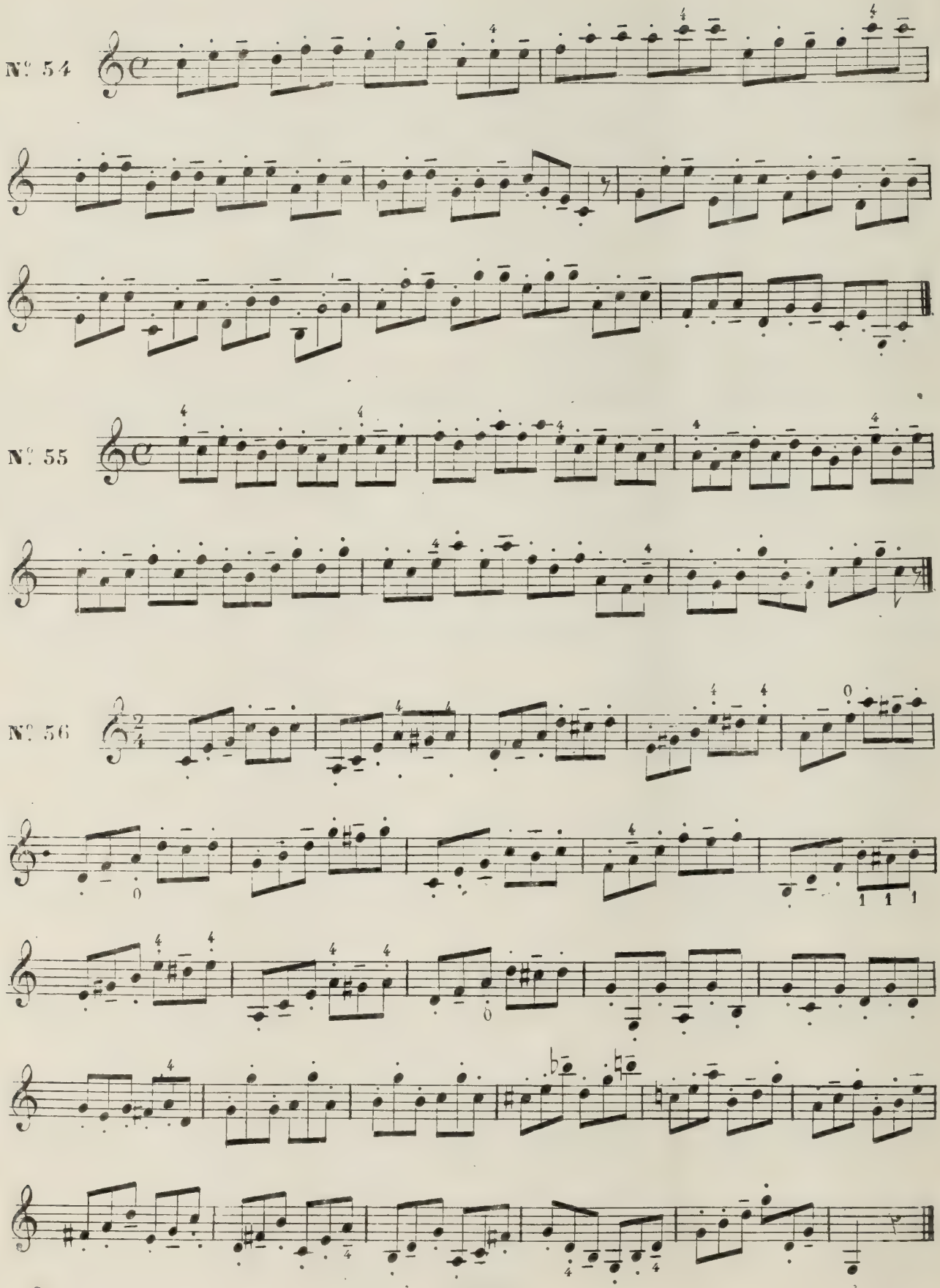
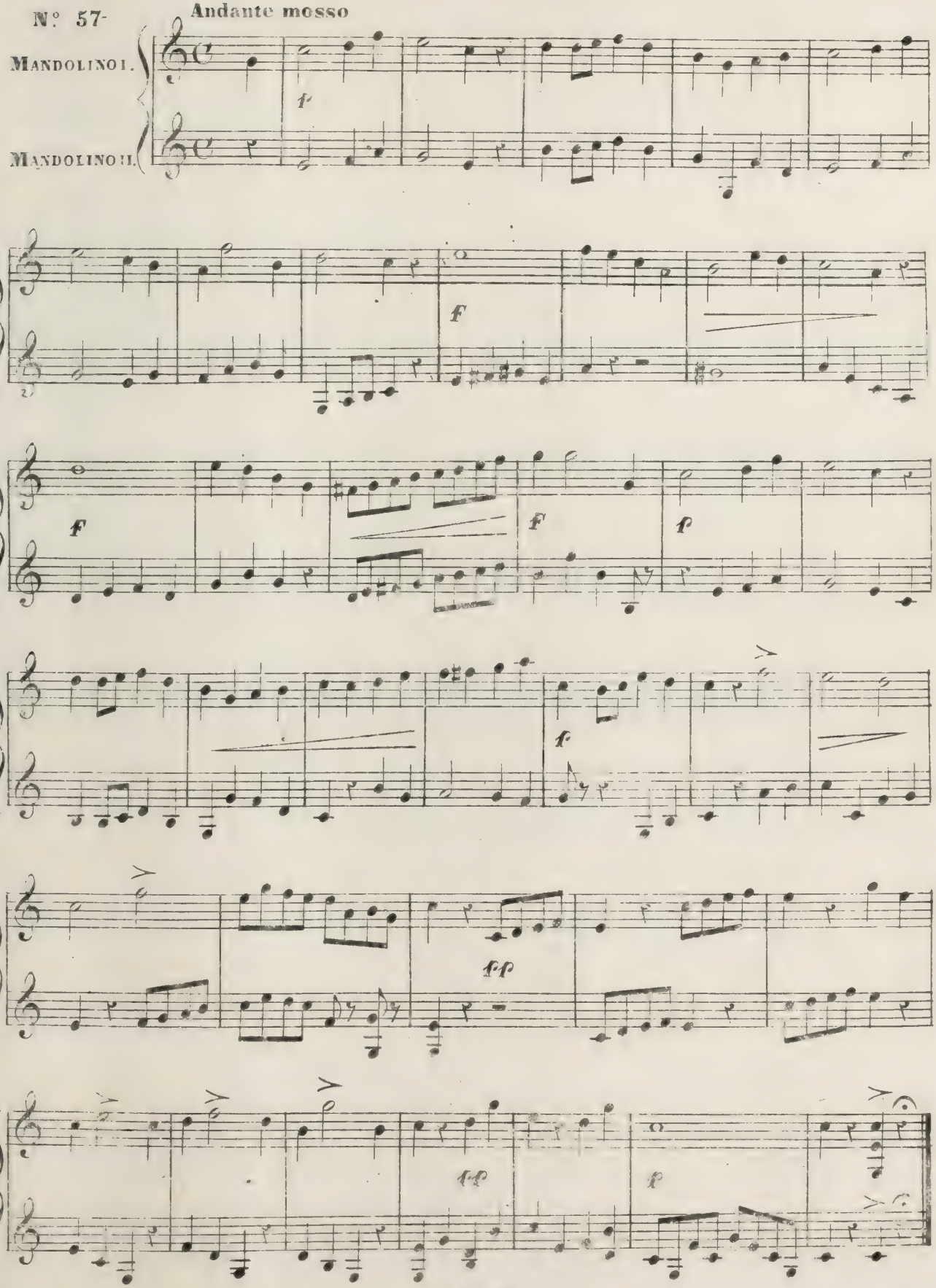
N° 52
N° 53


N° 54
N° 55
N° 56

N° 57.

Andante mosso



N° 58

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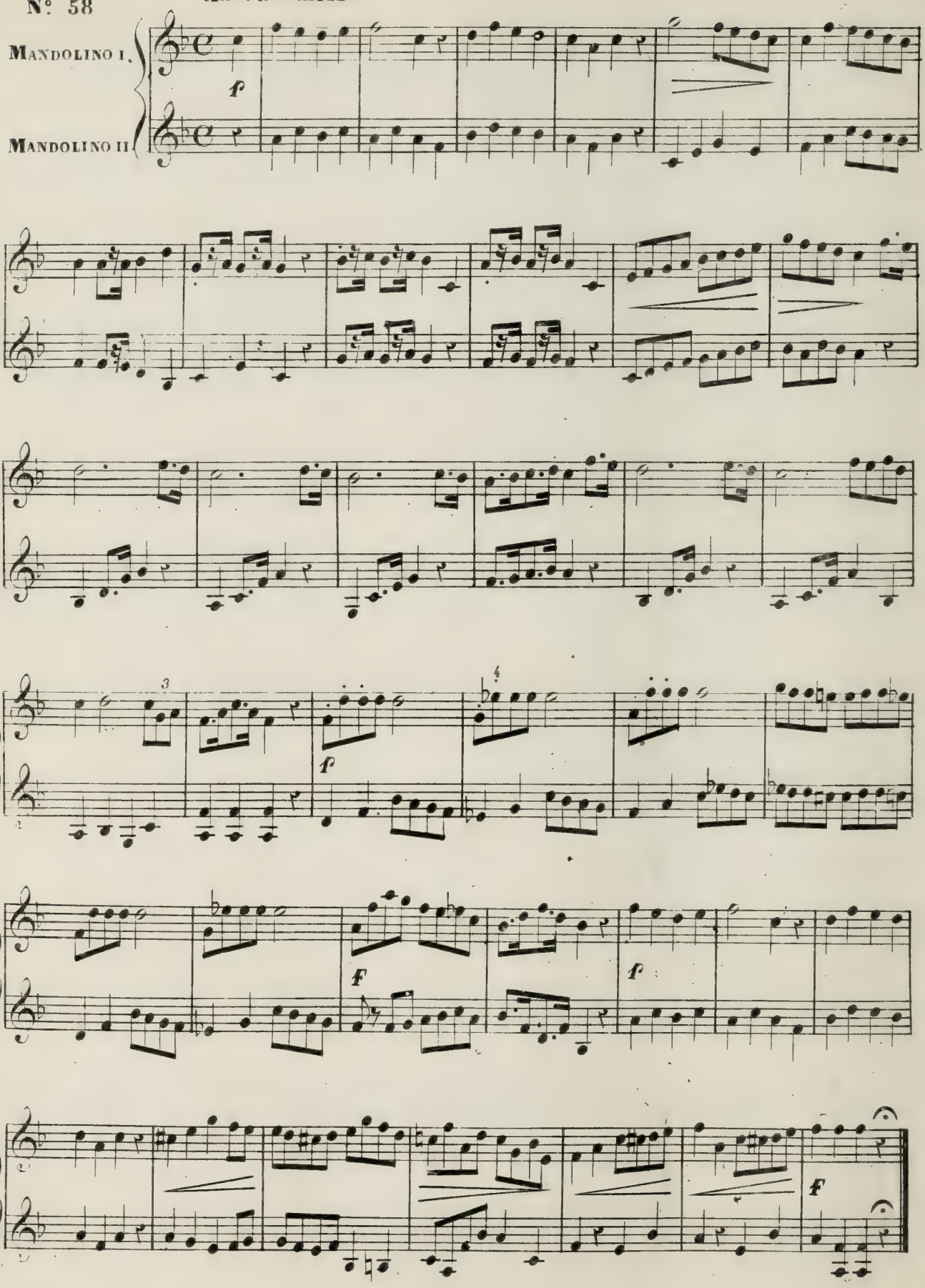
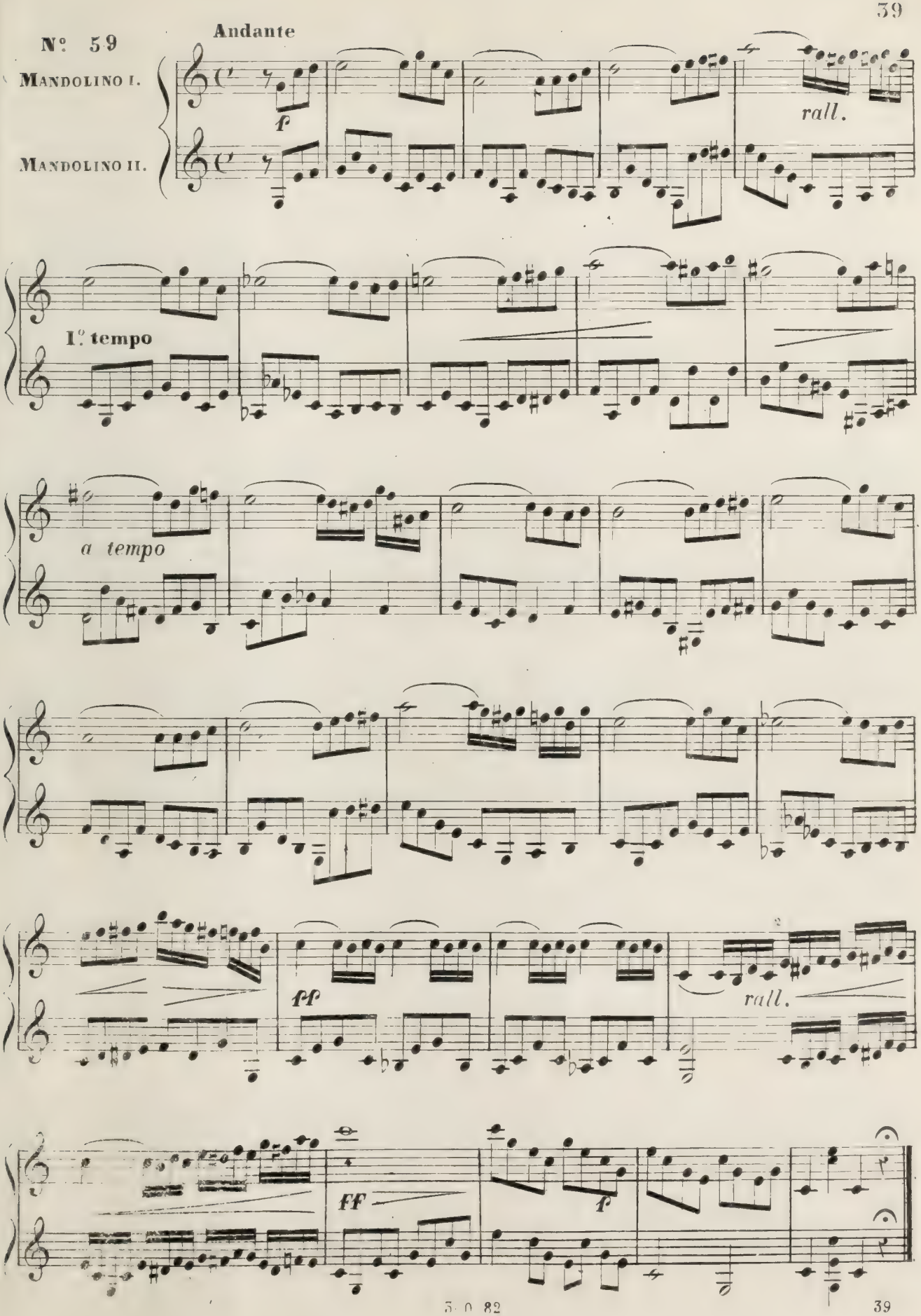
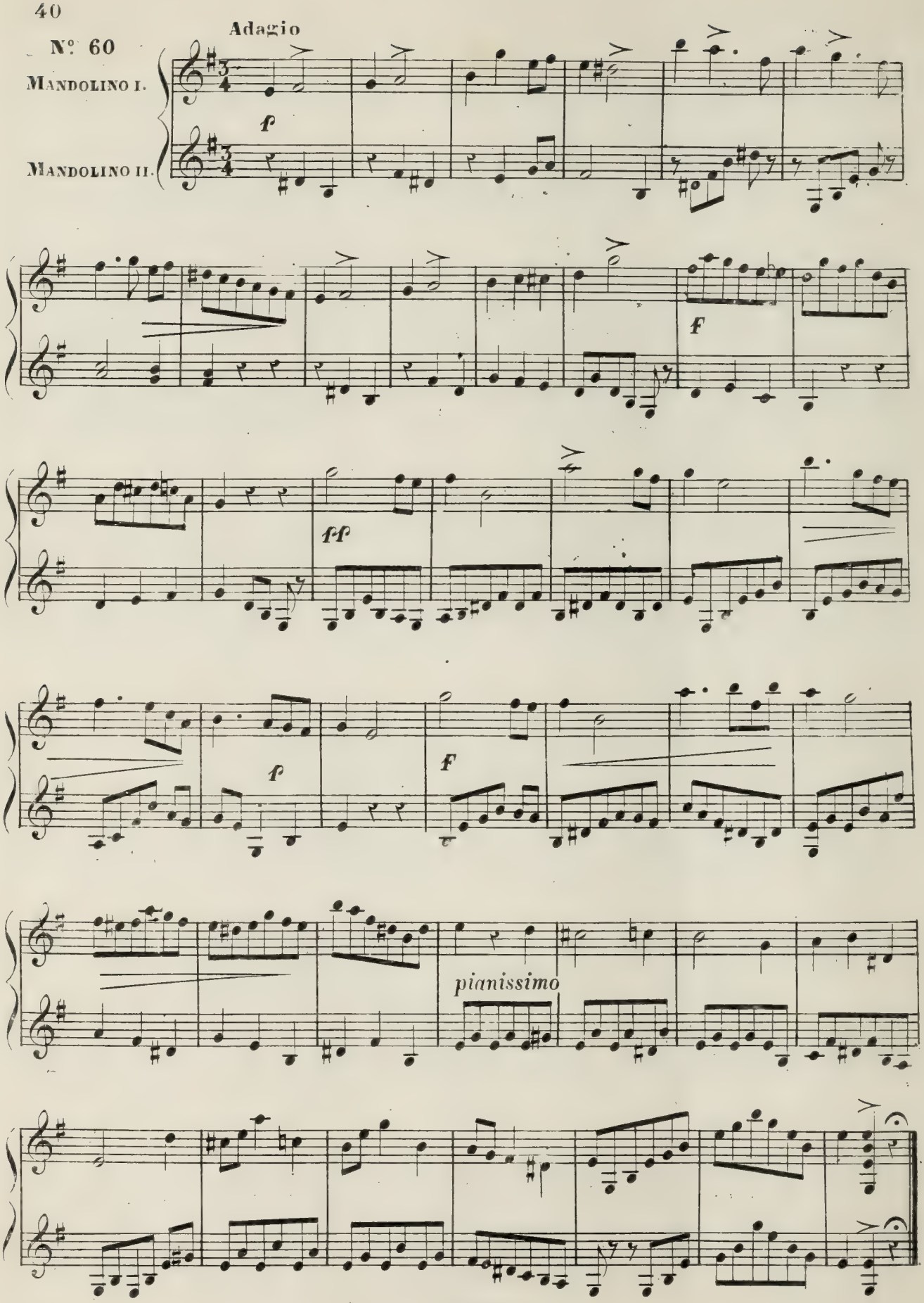
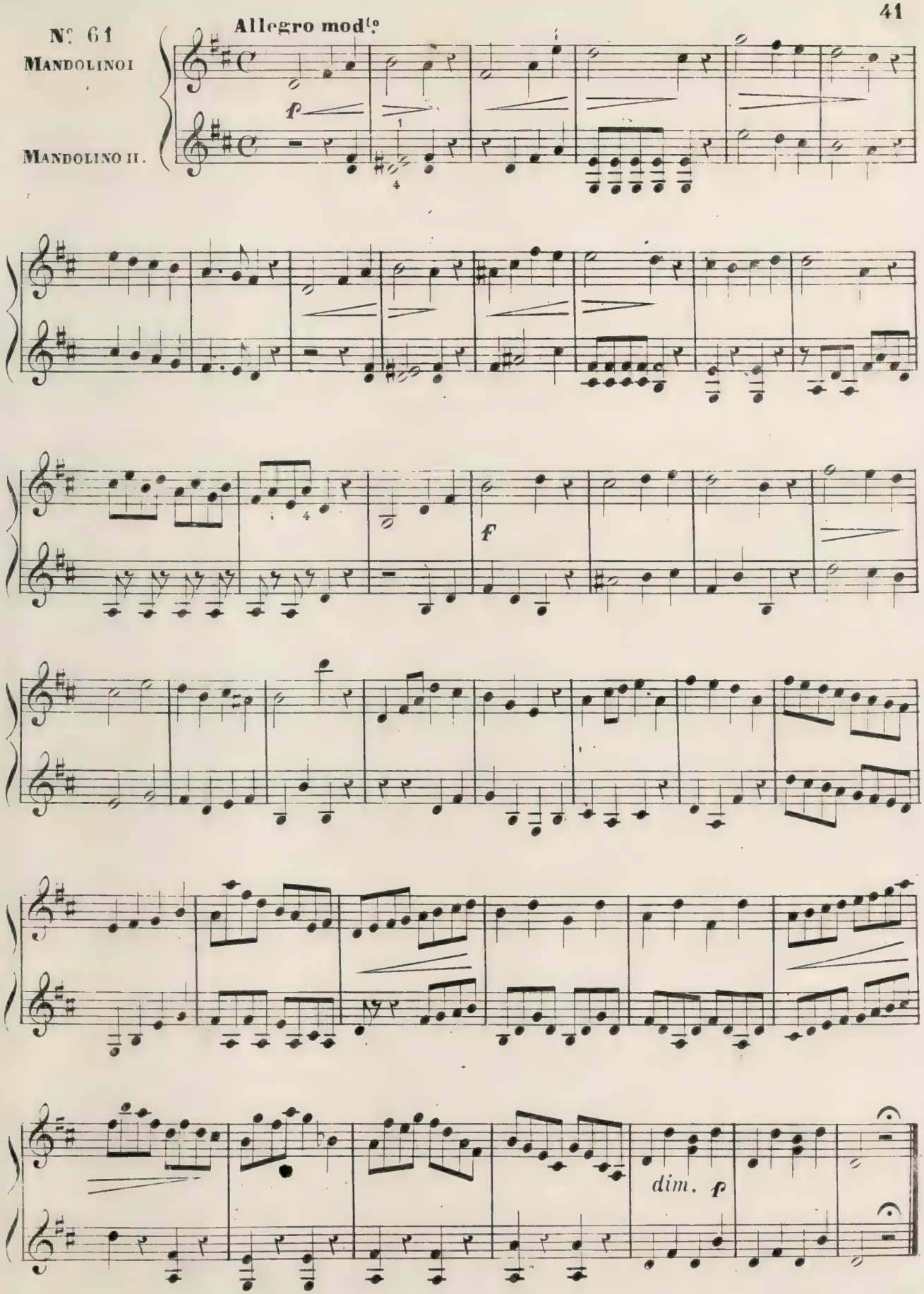


320 82


Nº 59
Andante
Mandolino I.
Mandolino II.
f
rall.
I.º tempo
a tempo
ff
rall.
ff
f


Adagio
N°. 60
Mandolino I.
Mandolino II.
f
F
ff
f
F
pianissimo

N°. 61



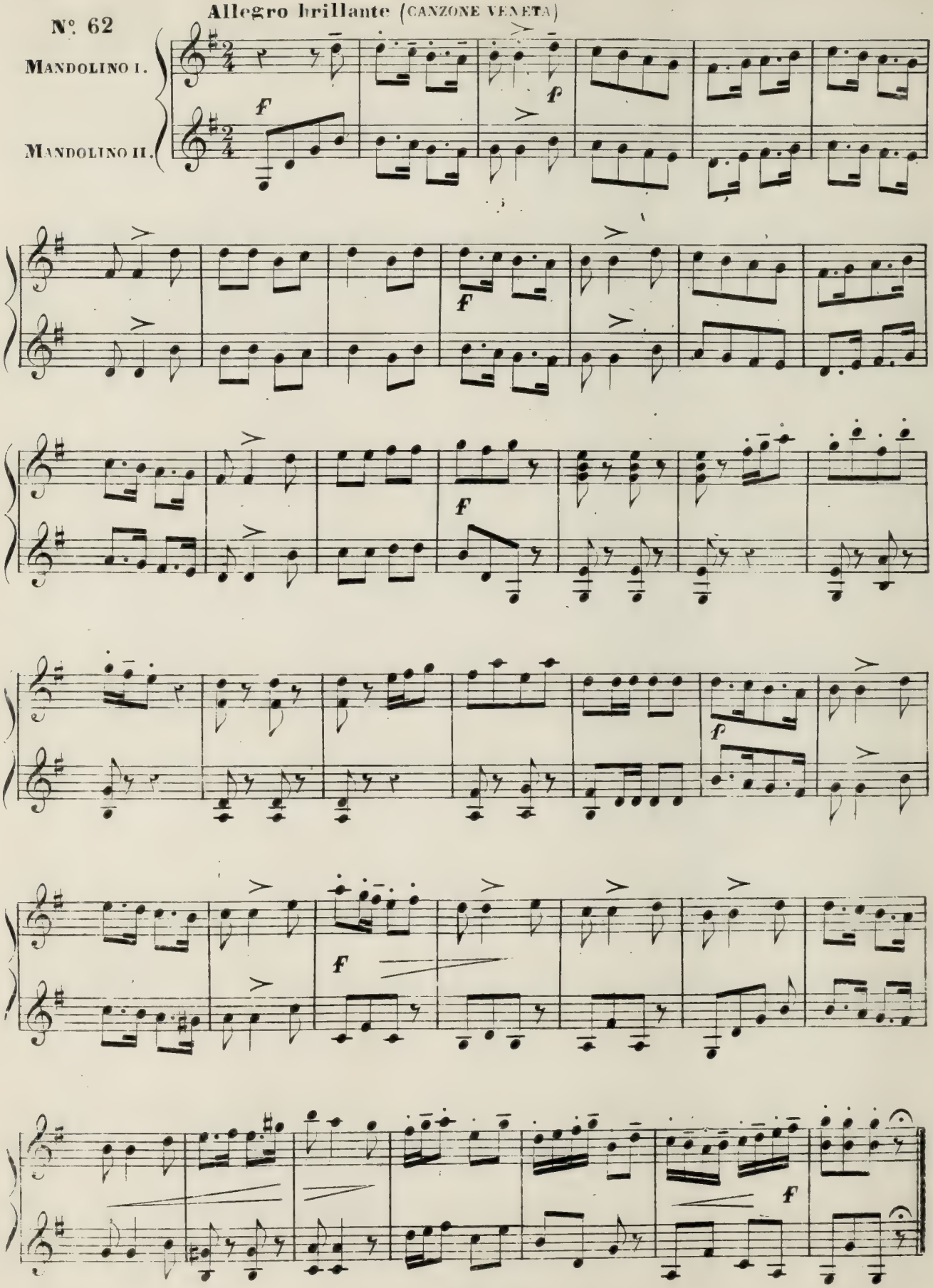
380 82

Nº. 62

Allegro brillante (CANZONE VENETA)

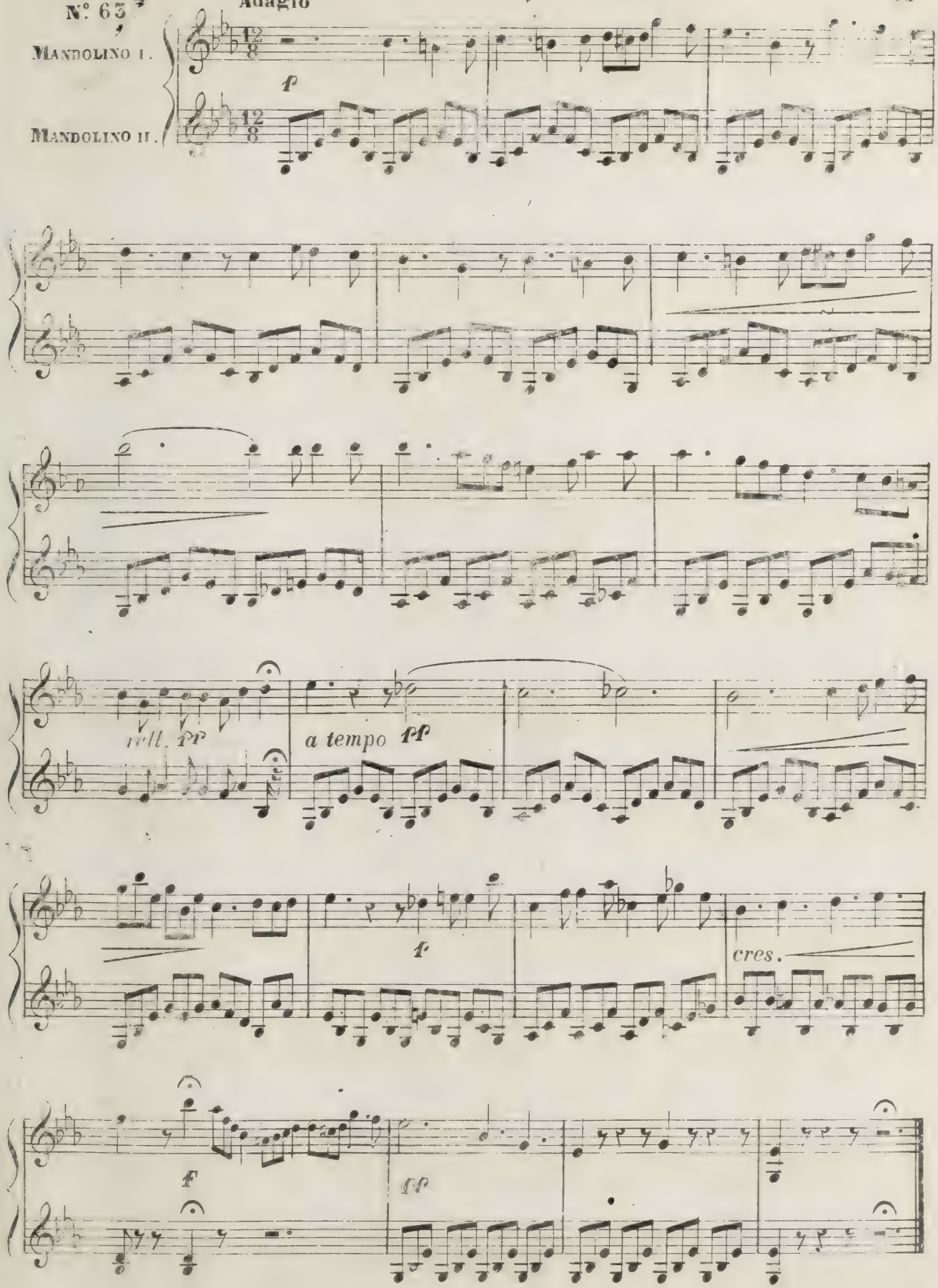
MANDOLINO I.

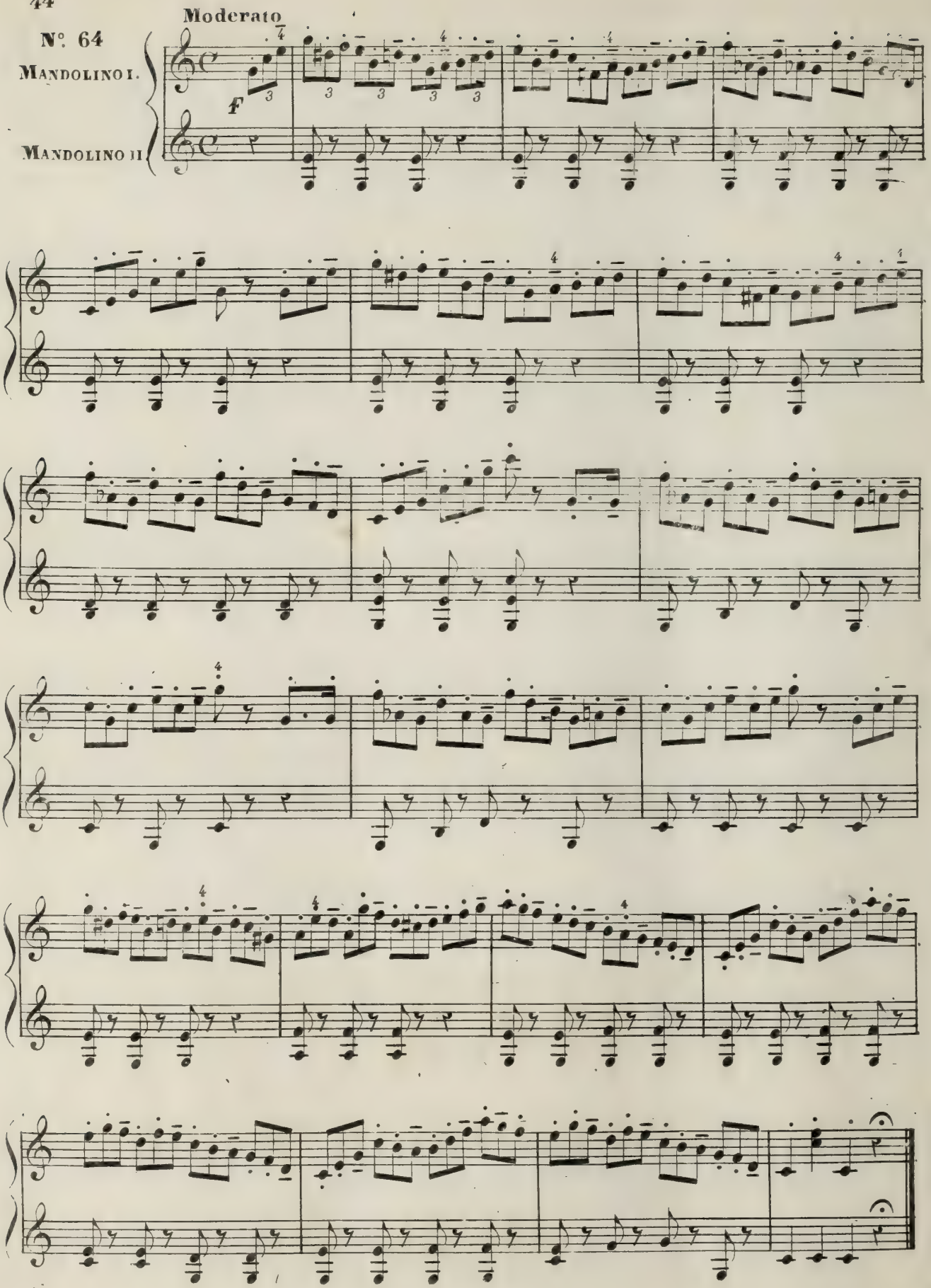
MANDOLINO II.



N.° 63.

Adagio





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METODO

TEORICO-PRATICO

PER

MANDOLINO

DI

G. BRANZOLI

380 Parte I. Fr. 10._

381 Parte II. Fr. 10._

382 Completo __ Fr. 18._

ROMA, L. FRANCHI E C.

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Teorico Pratico

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Suonatine e Duetti

DI

GIUSEPPE BRANZOLI

Prof. Emerito della R. Accademia di S.ta Cecilia in Roma
e Socio di altri Corpi ed Istituti scientifici

380 _ PARTE I. _____ Fr. 10. _
381 _ ___ » ___ II. _____ » 10. _
382 _ Completo _____ » 18. _

Prop. degli Editori

ROMA, L. FRANCHI E C.
Via del Corso, 387

Anonymous
May 1st 1920

METODO TEORICO PRATICO

PER

MANDOLINO

PARTE II.ª

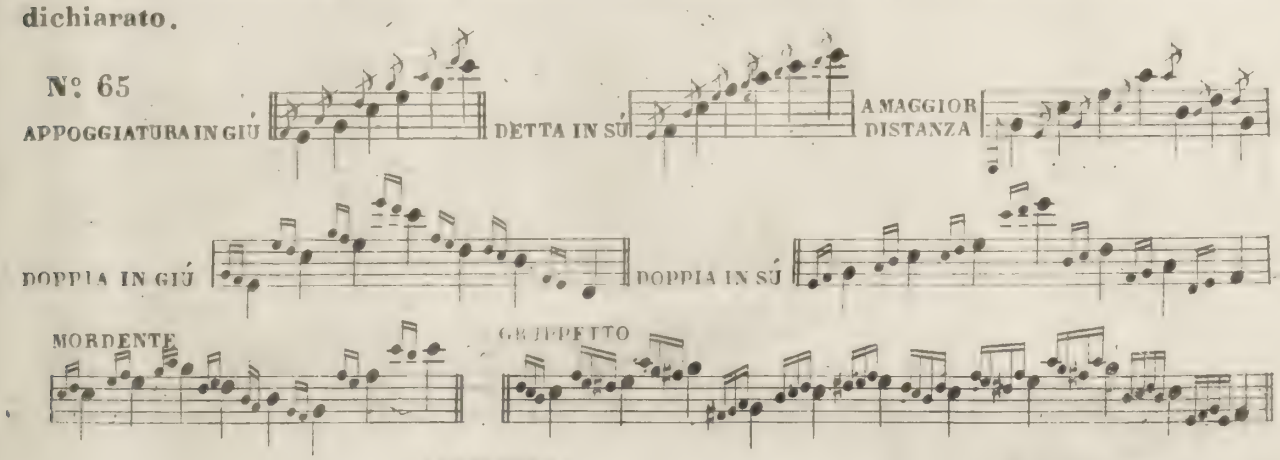
G. BRANZOLI

L: 10.

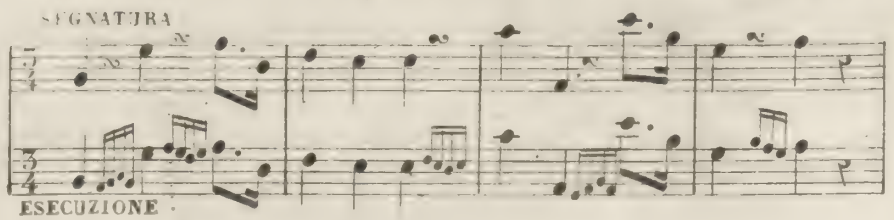
ABBELLIMENTI

Per abbellimenti s'intende alcune note introdotte nella melodia per darvi maggior grazia ed eleganza. Queste si segnano più piccole e non devono esser calcolate nel valore delle figure che compongono le misure, e si eseguiscono rubando una parte del valore alle note a cui sono fraposte. Nella musica moderna si fa poco uso de suddetti abbellimenti perchè si è creduto meglio completare le composizioni con le figure ordinarie a valore dichiarato.

N°. 65



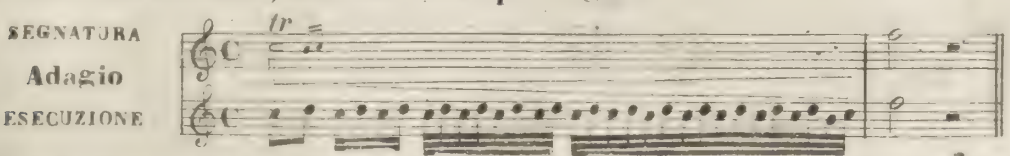
Segno convenzionale del gruppetto



N°. 66.

TRILLO

Dicesi Trillo il movimento alternato di due note alla distanza di mezzo tono o di un tono, e viene indicato col segno convenzionale *tr* e si eseguisce cominciando lento ed aumentando di velocità e di forza, come dall'esempio seguente.



Qualunque trillo si fa con la nota superiore a quella che ne porta l'indicazione: desso può cominciare con appoggiatura o senza e così pure può terminare con un gruppetto o mordente, Generalmente tutto ciò si trova segnato.

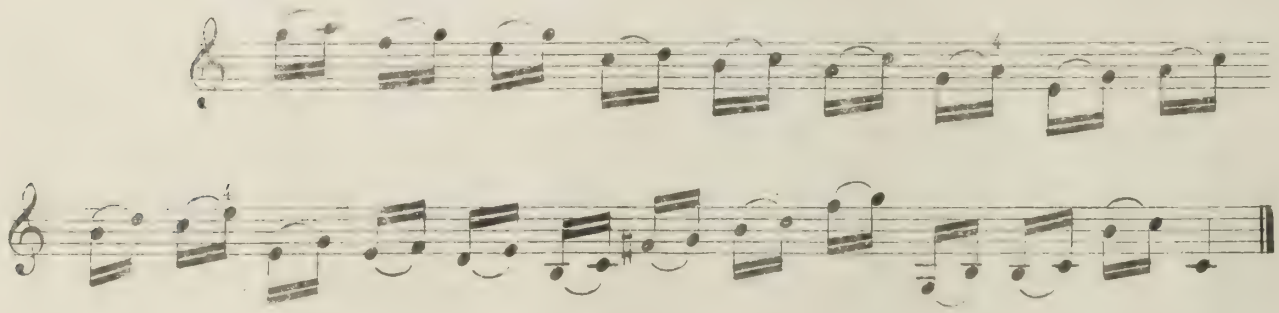
N.B. Qualunque abbellimento o trillo si deve eseguire con le medesime note del tono in cui si trova la melodia, salvo una segnatura speciale dell'Autore.

PROP.ª DI L. FRANCHI E C.ª ROMA

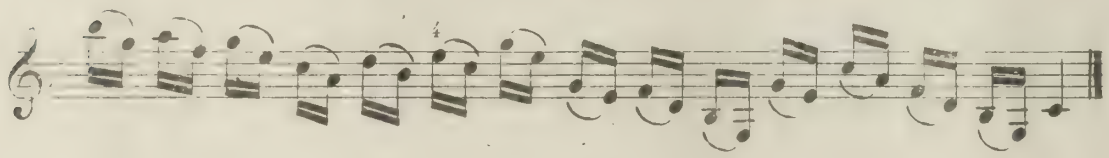
DELLE LEGATURE

N° 67

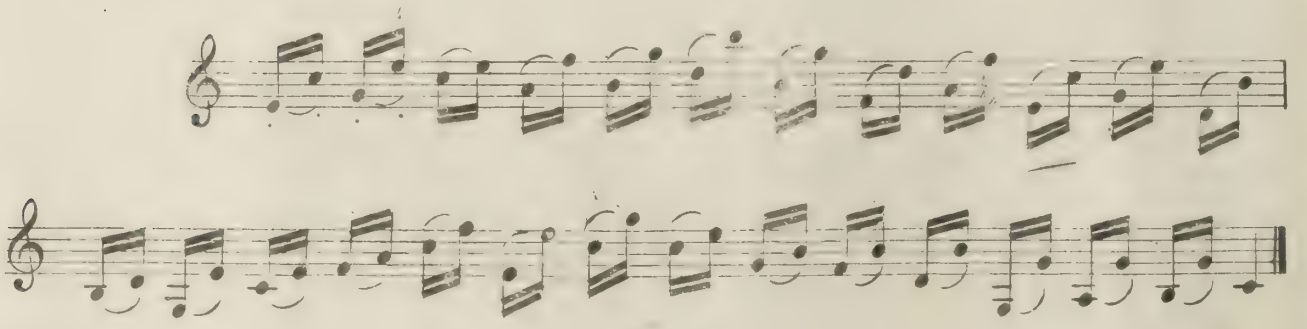
Si possono legare due note ascendendo, col battere solamente la 1ª con la penna, e vibrando il dito che deve fare la 2ª



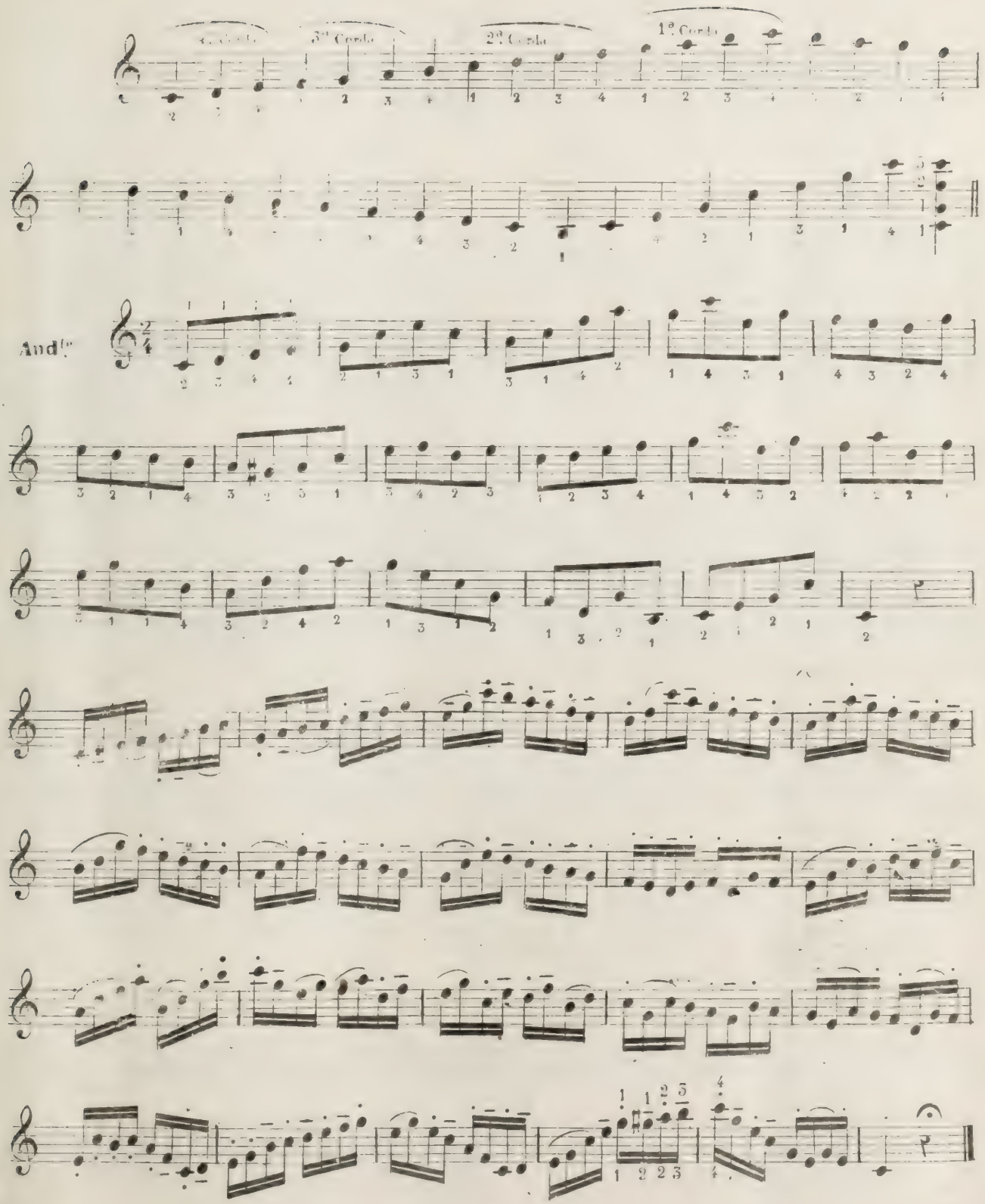
Discendendo si batte la 1ª con la penna, e si leva il dito strappando le corde con forza per la 2ª, avvertendo che per ottenere ben chiari detti suoni le dita debbono essere messe ben pari sulle corde e vicino al tasto piú che sia possibile.



Passando con la penna su due corde senza alzarla si fanno le seguenti legature.

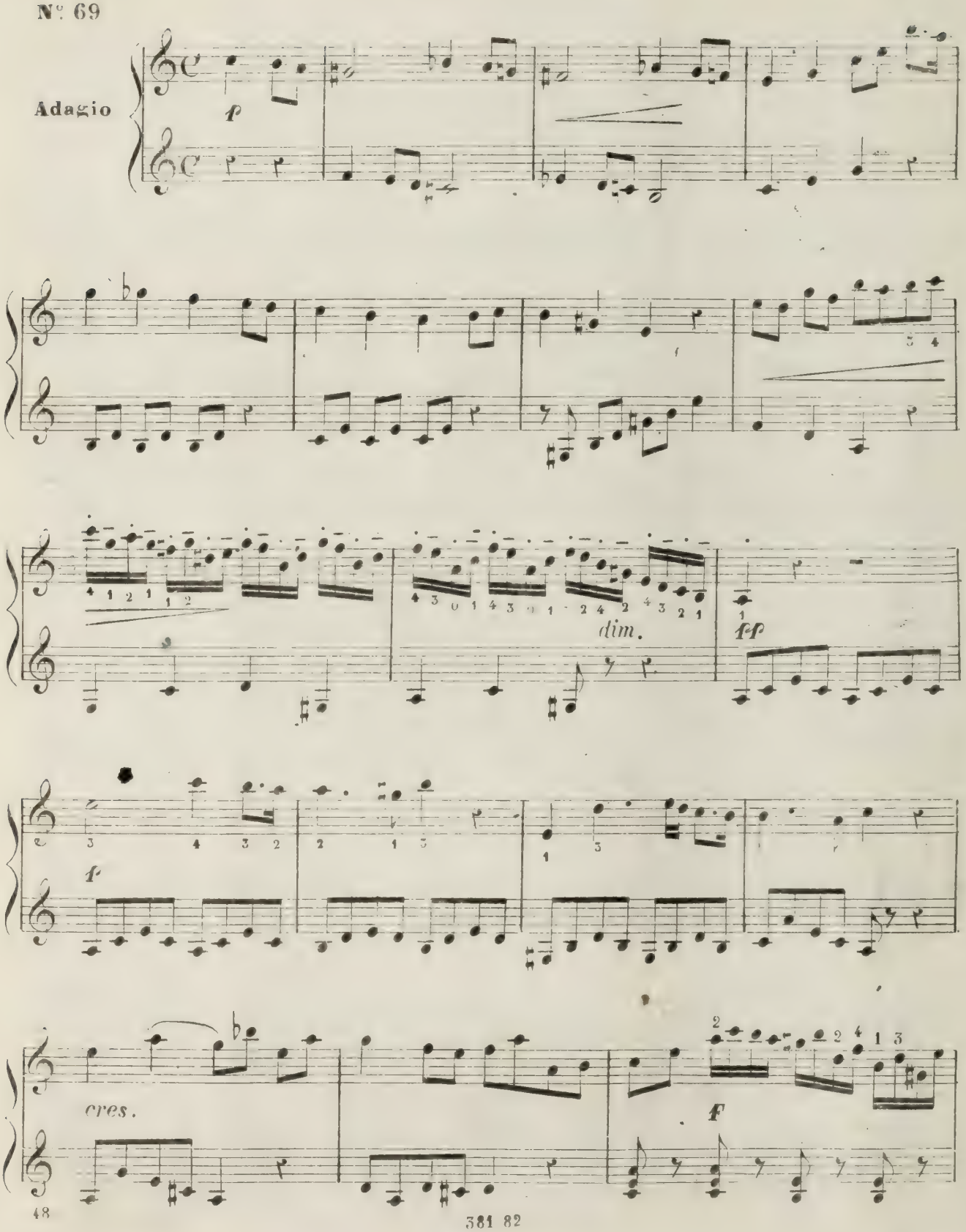


N. 68 **III. POSIZIONE**



POSIZIONE COMPOSTA

N° 69



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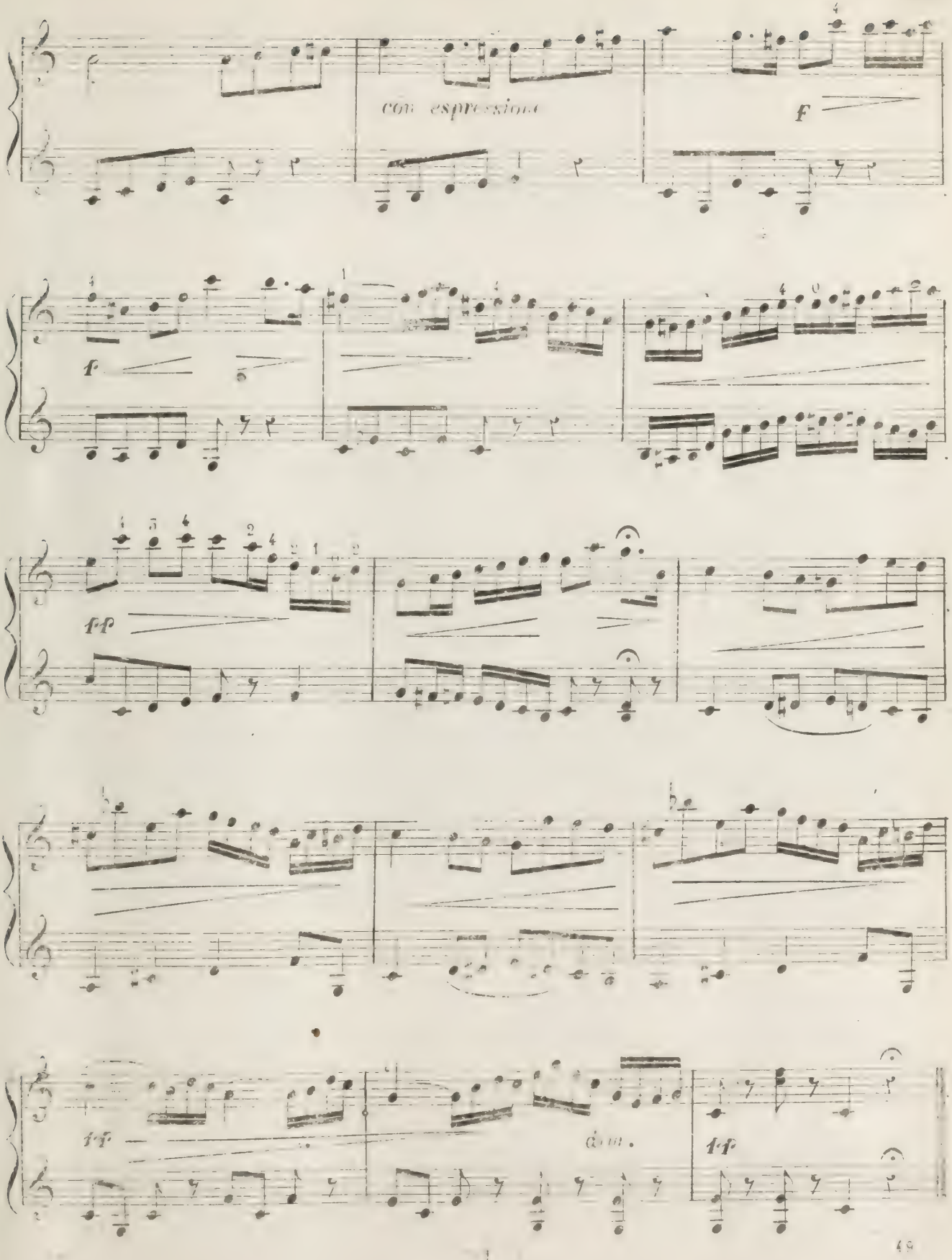
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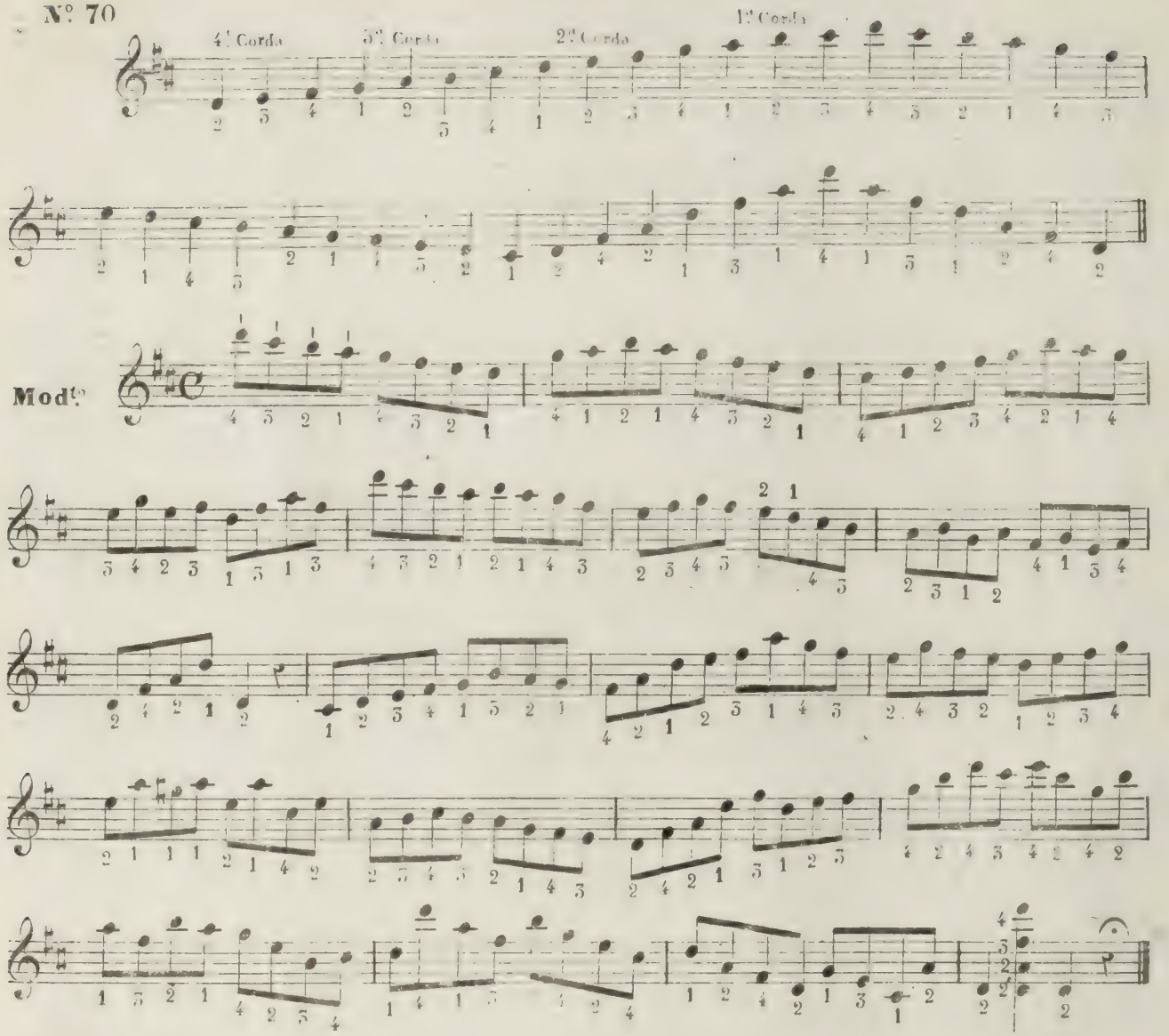
III.ª POSIZIONE

N.° 70



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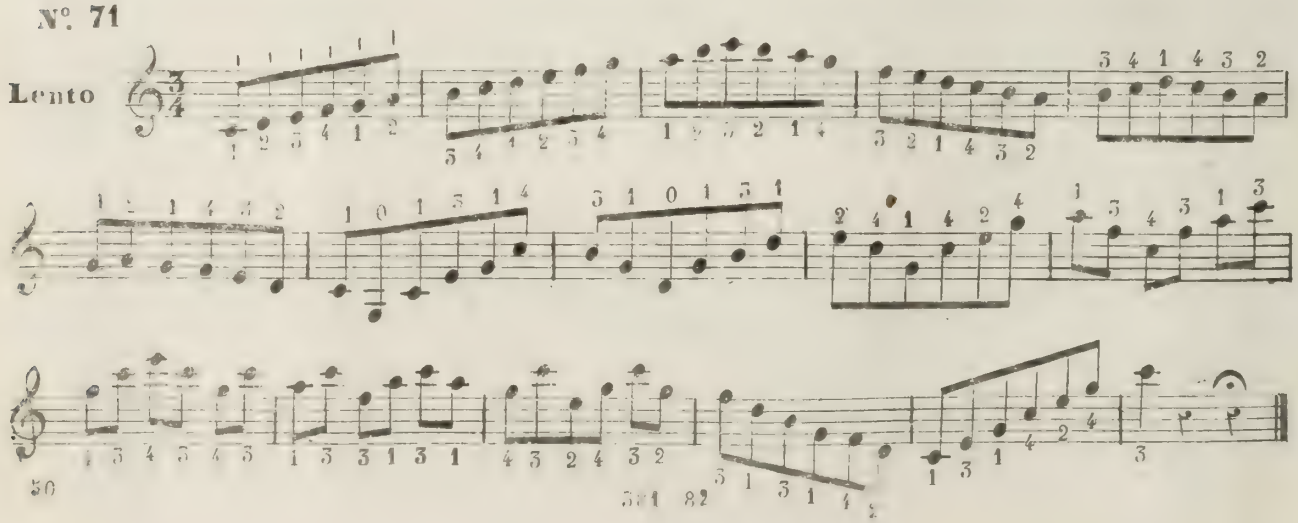

POSIZIONE COMPOSTA

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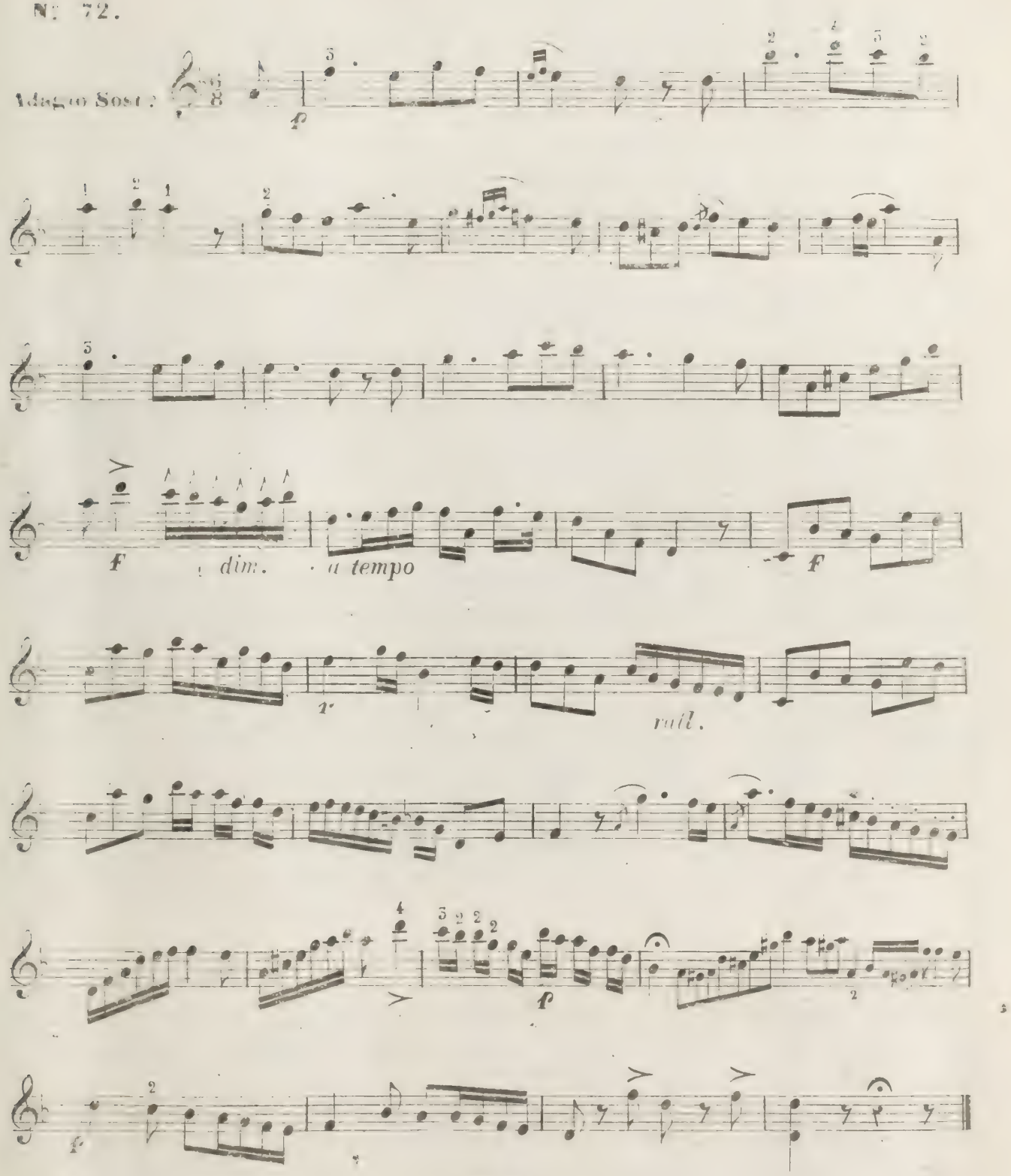

POSIZIONE COMPOSTA

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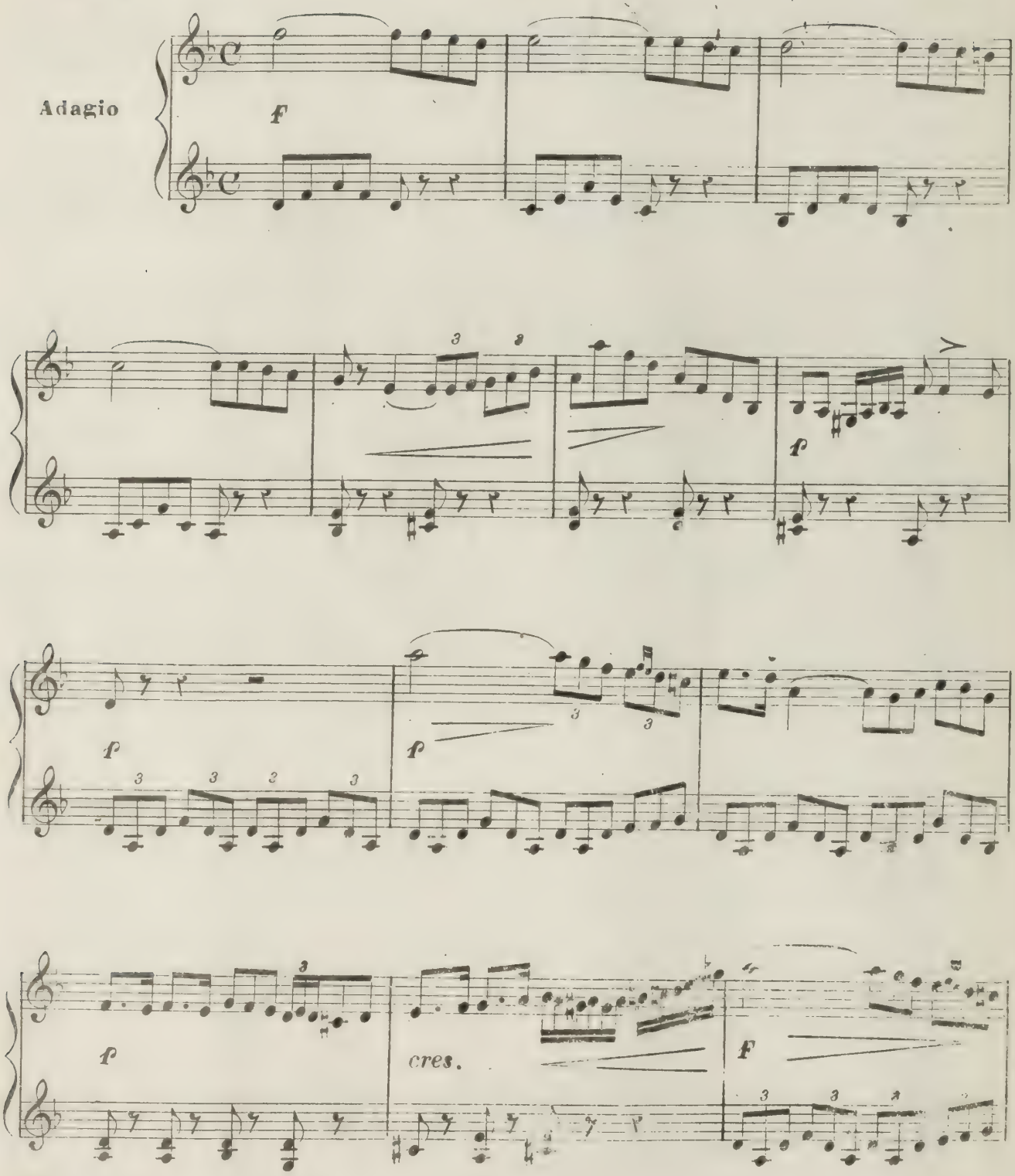

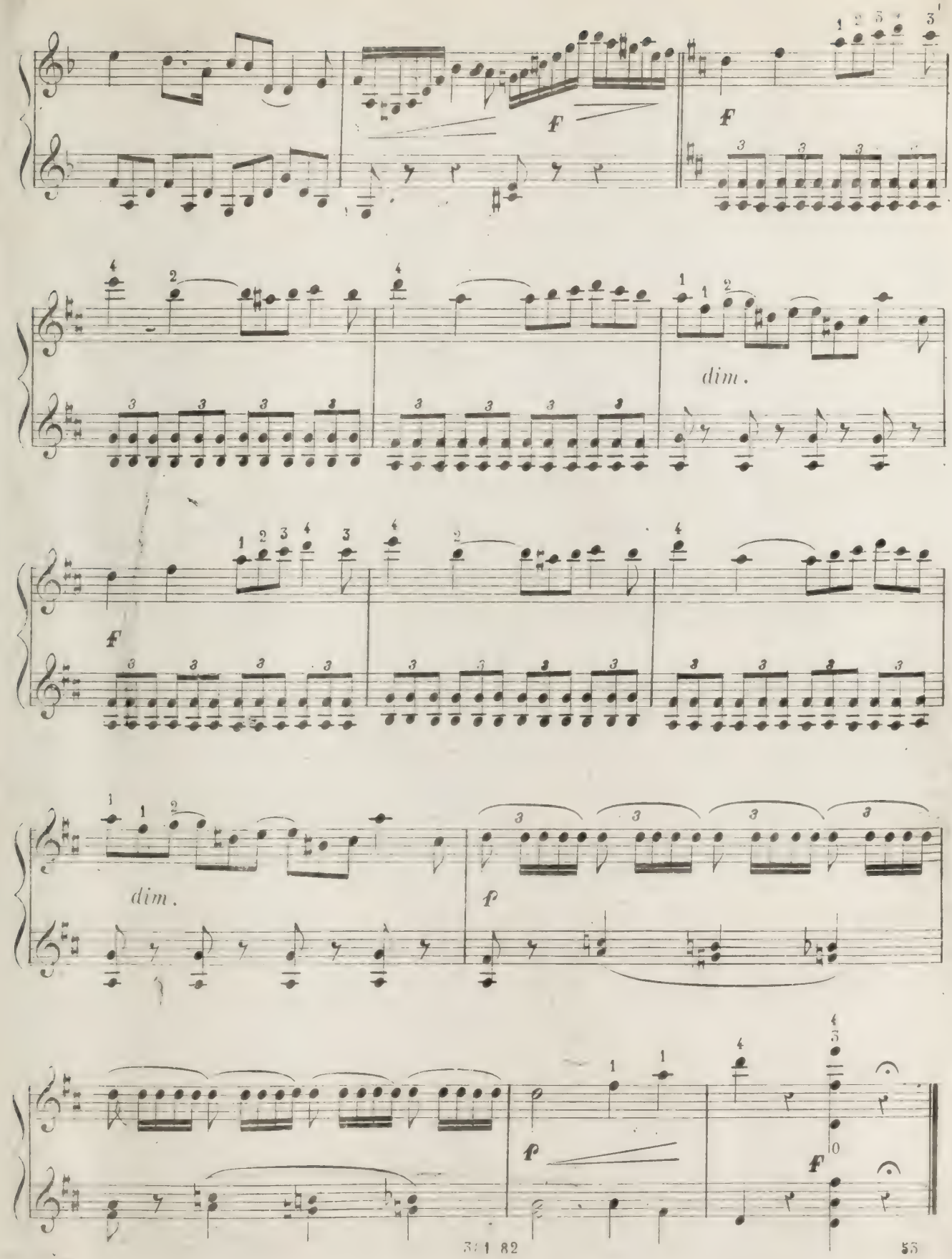
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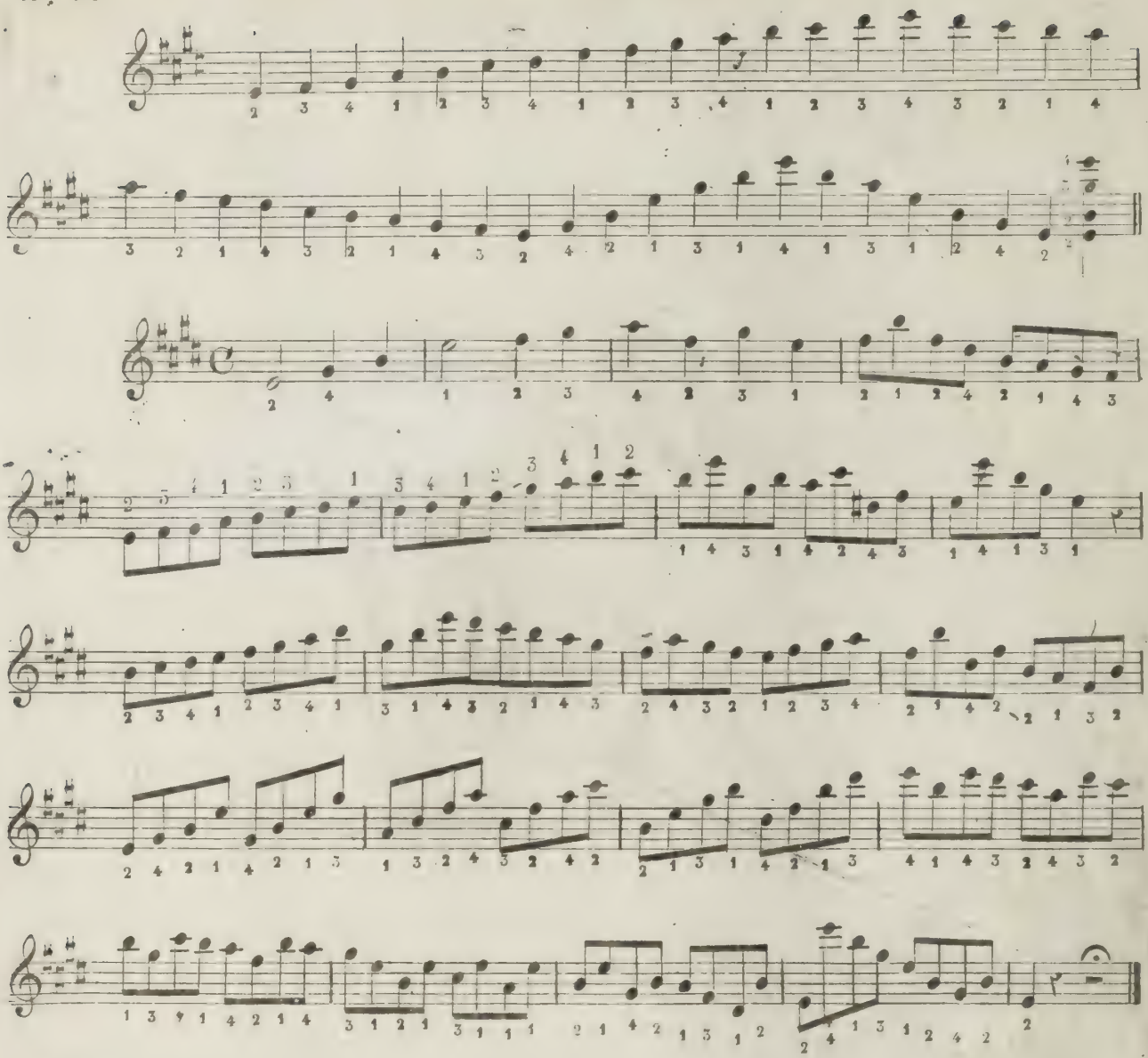
IV.ª POSIZIONE

N.° 74



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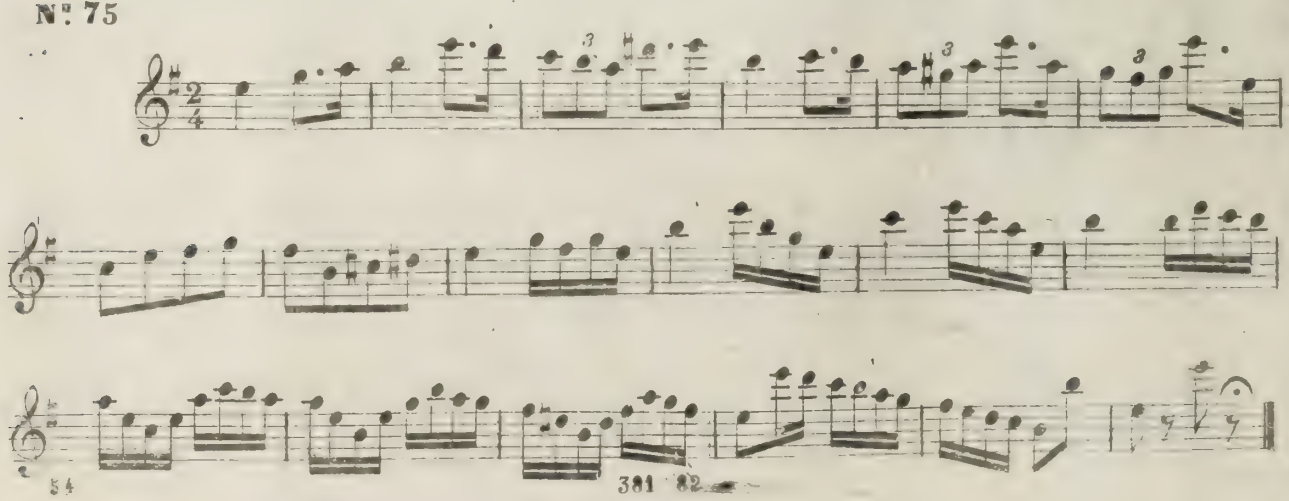

POSIZIONE COMPOSTA

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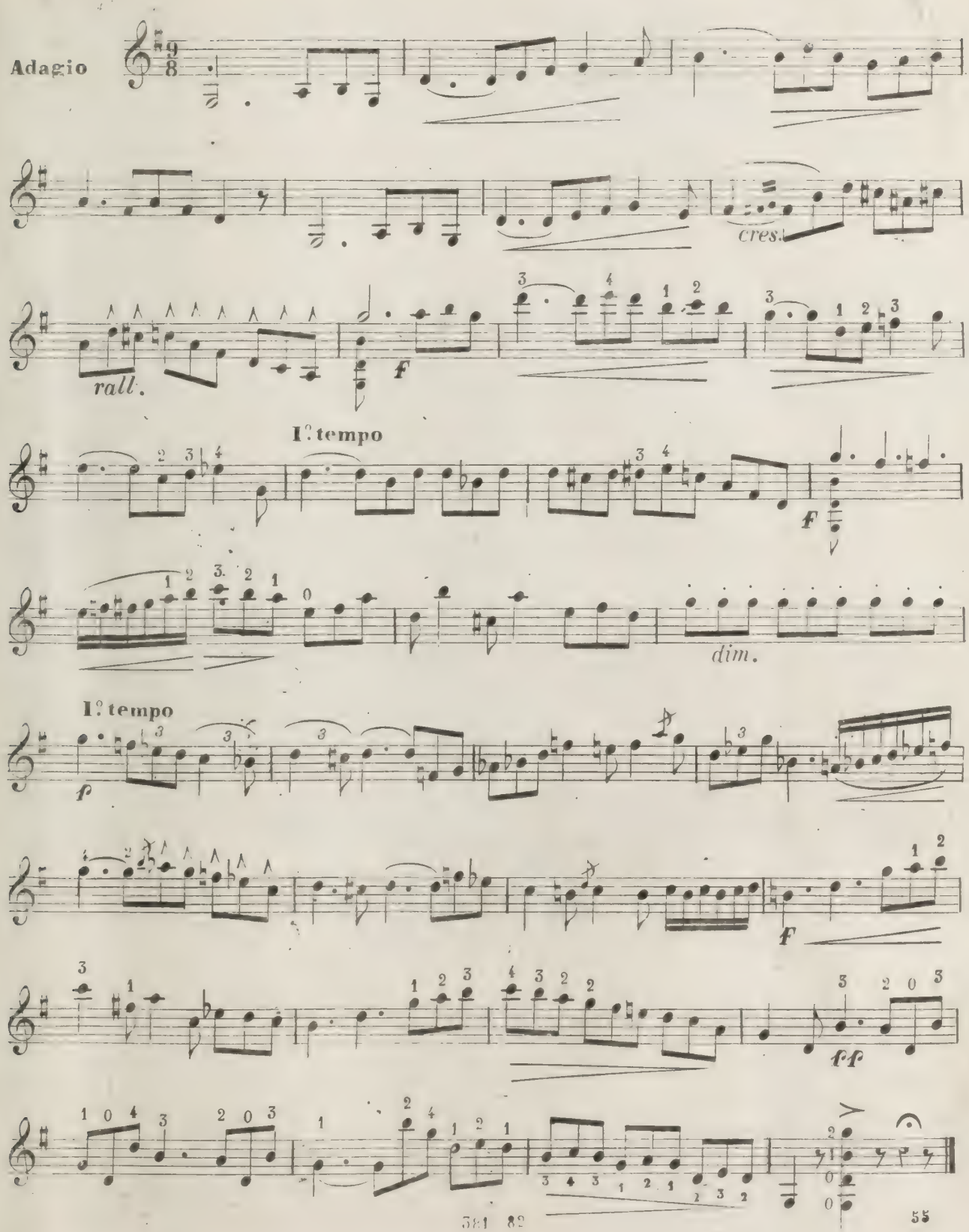

POSIZIONE COMPOSTA

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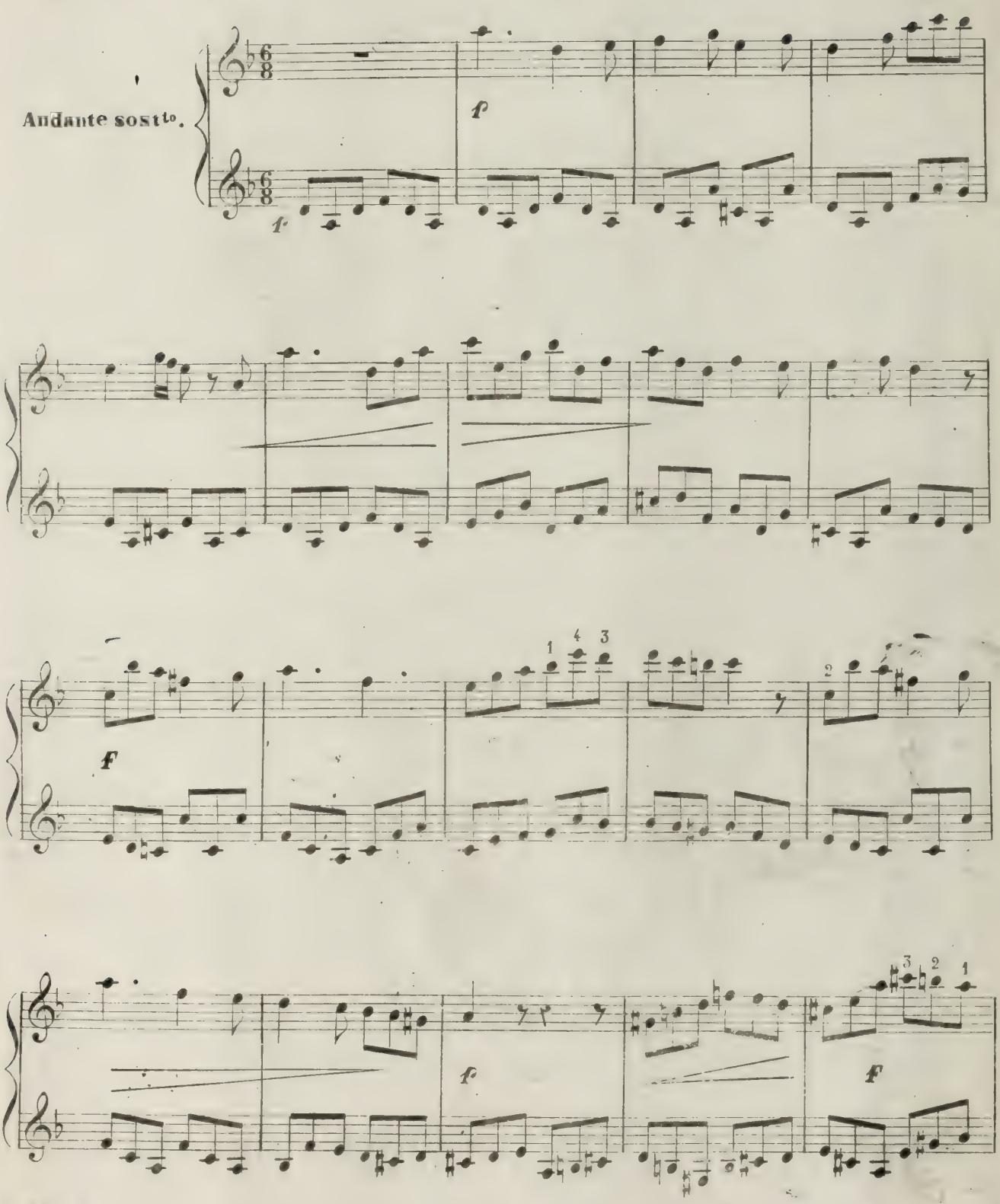

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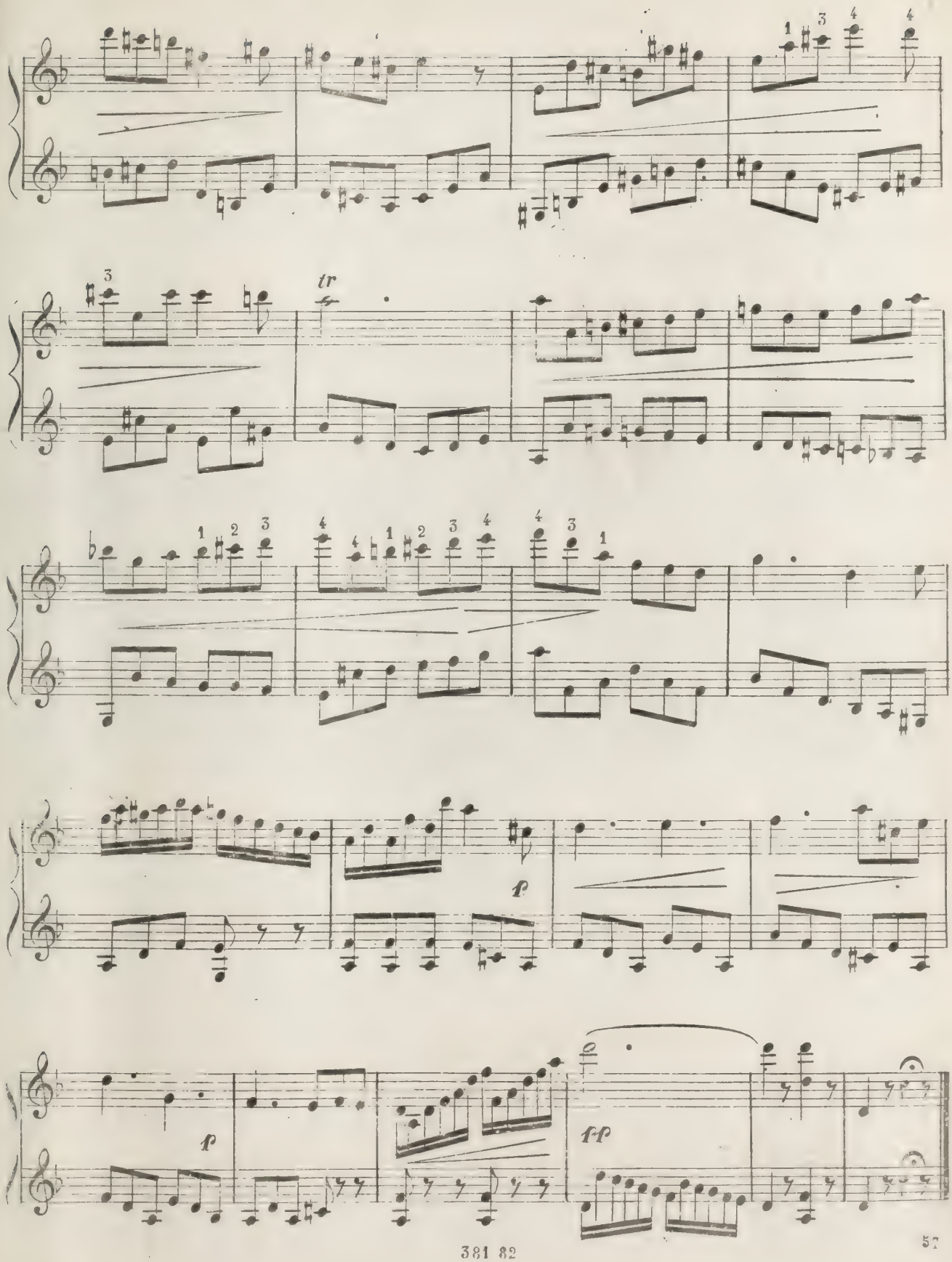
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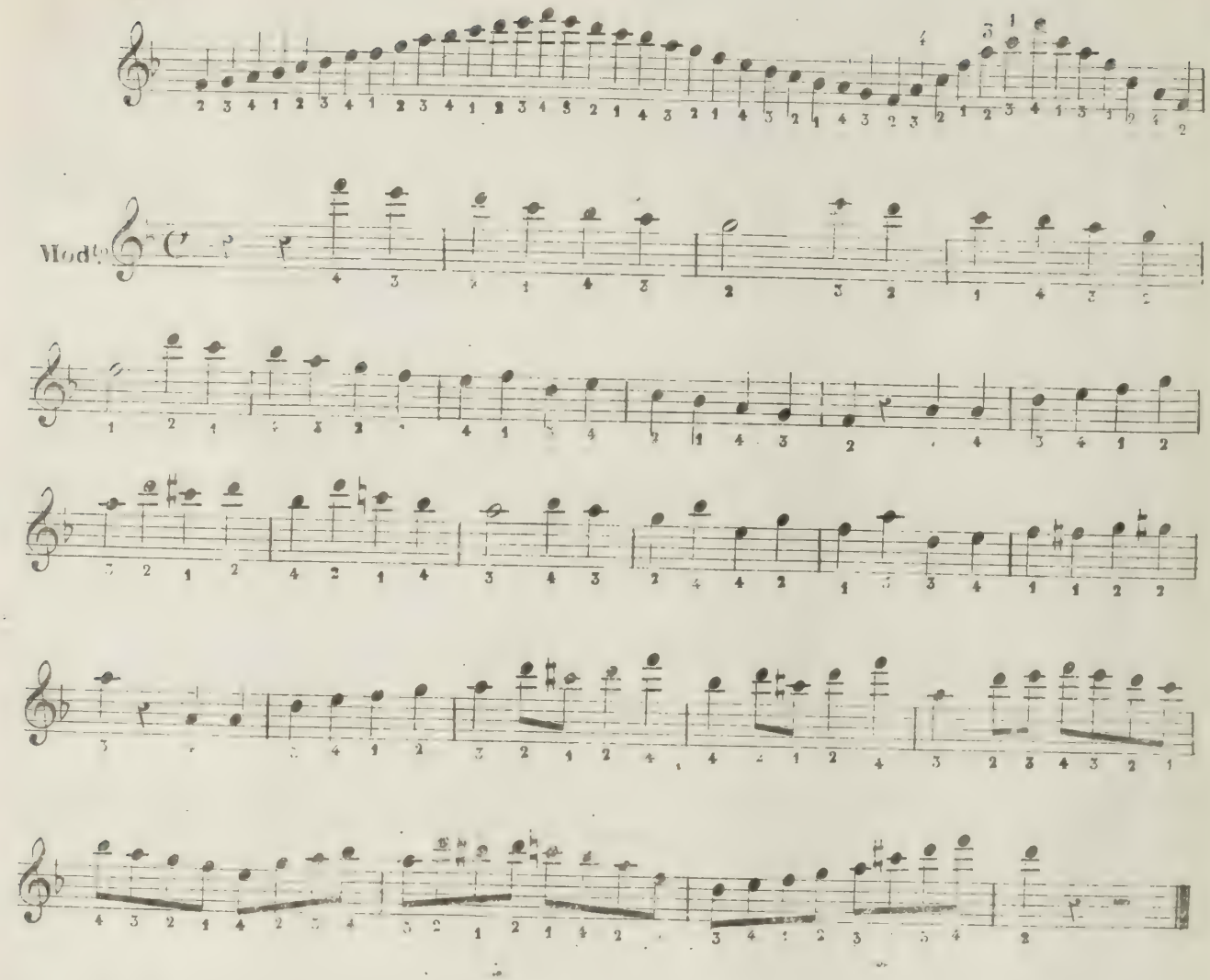
V.ª POSIZIONE

N.º 78



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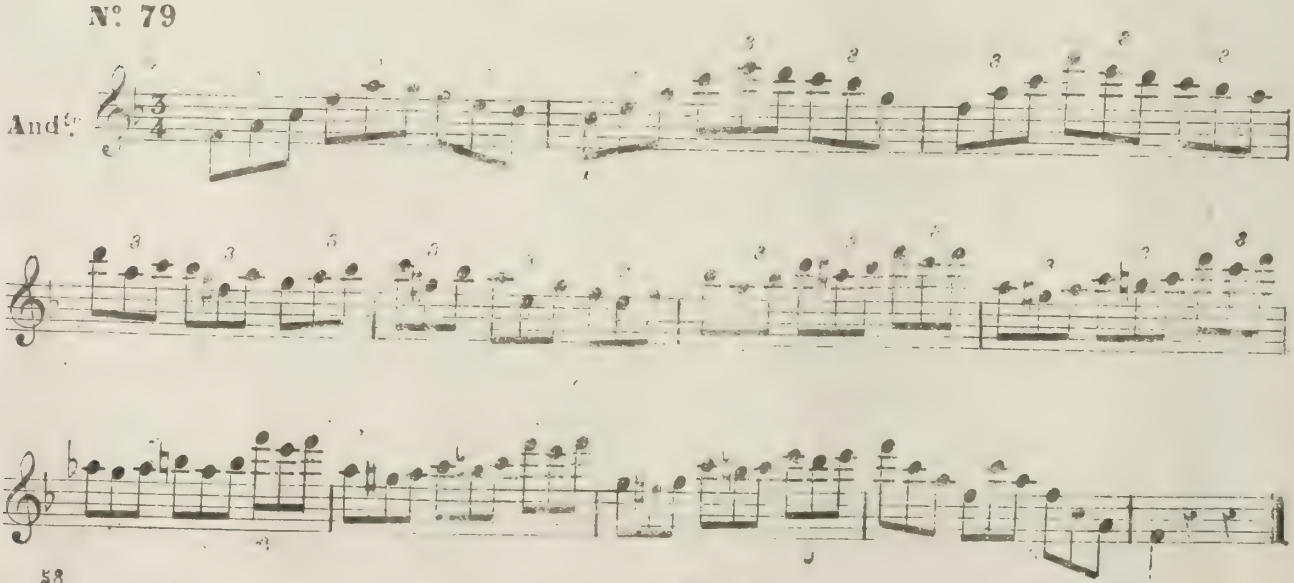

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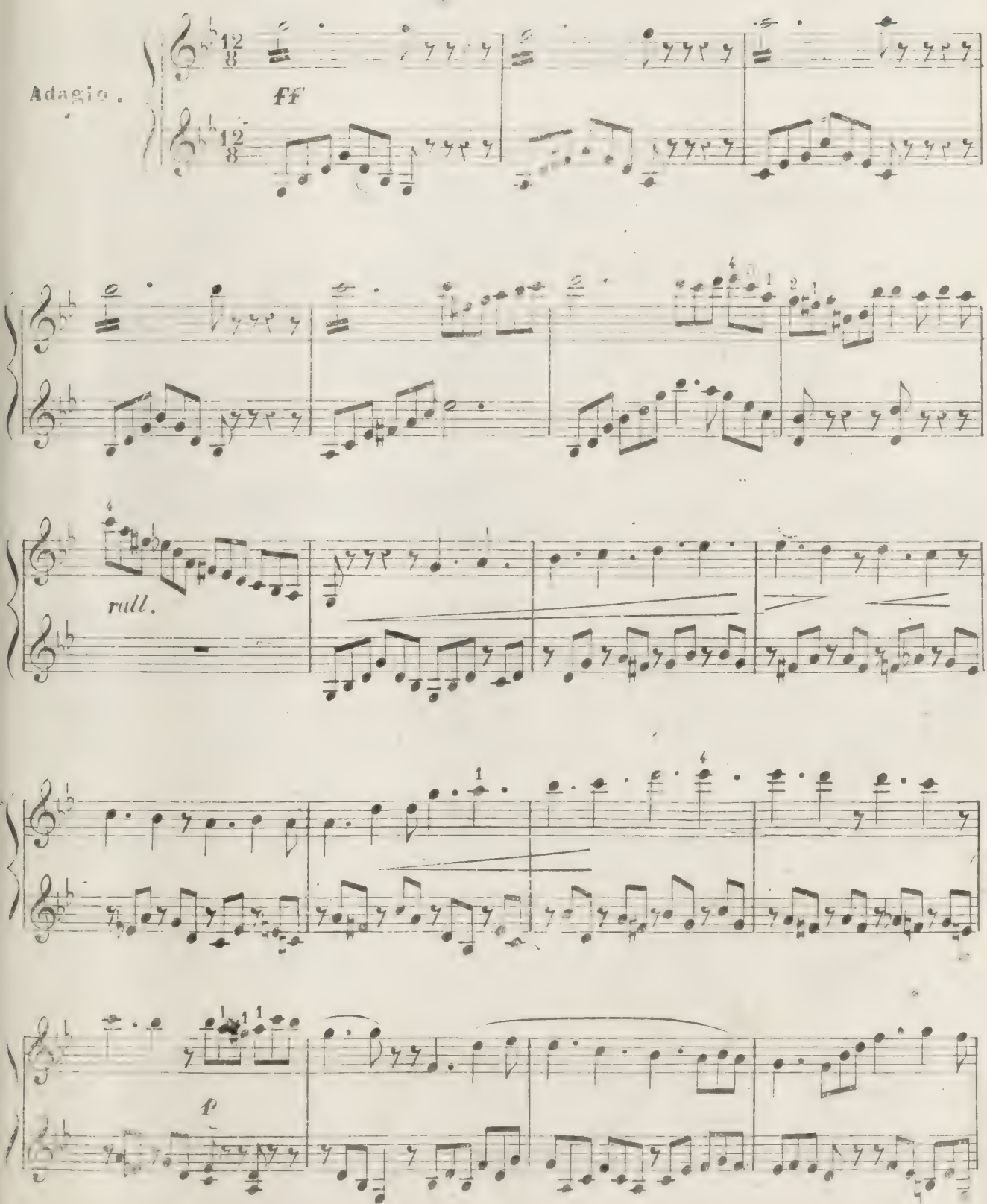

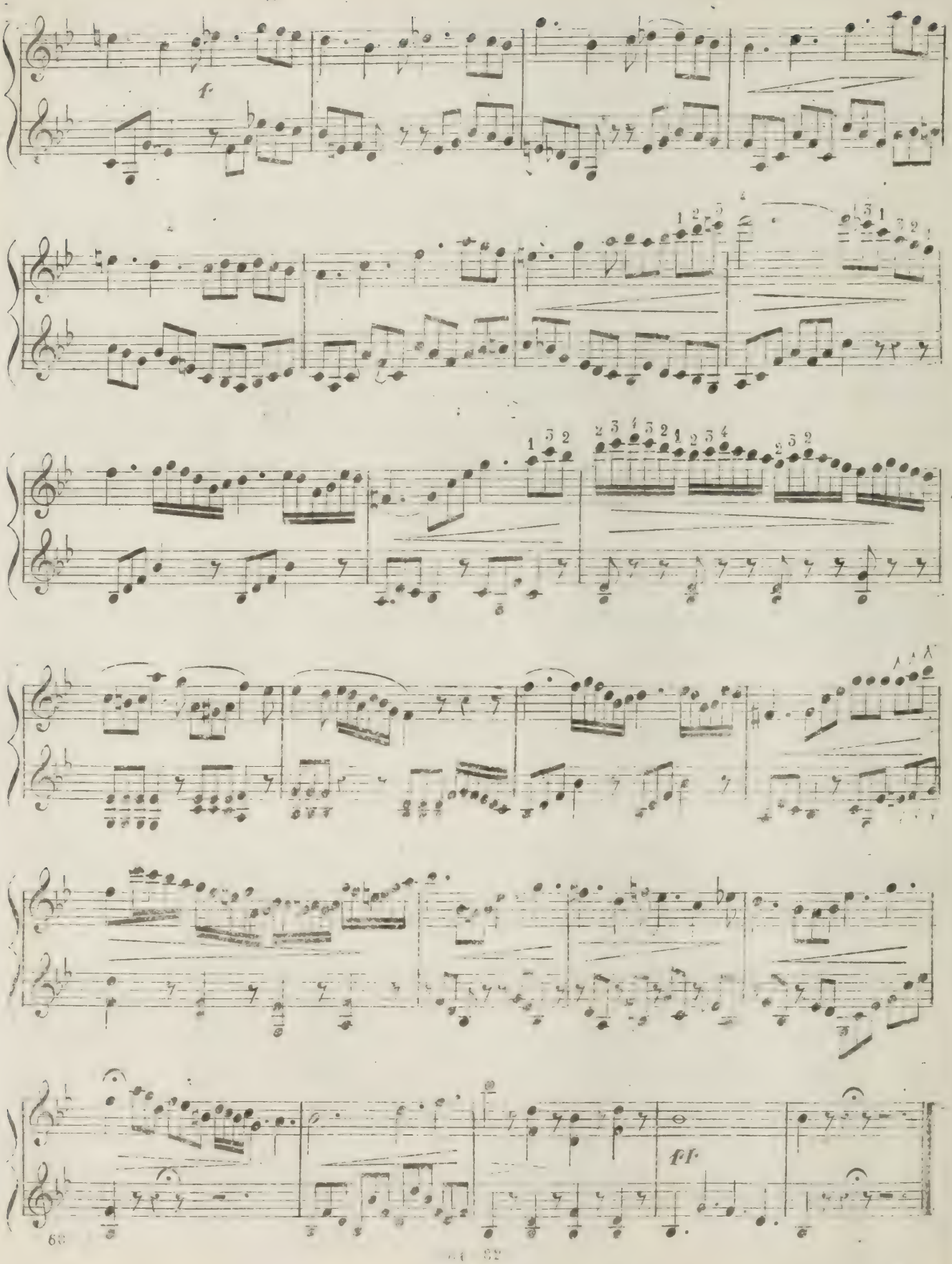
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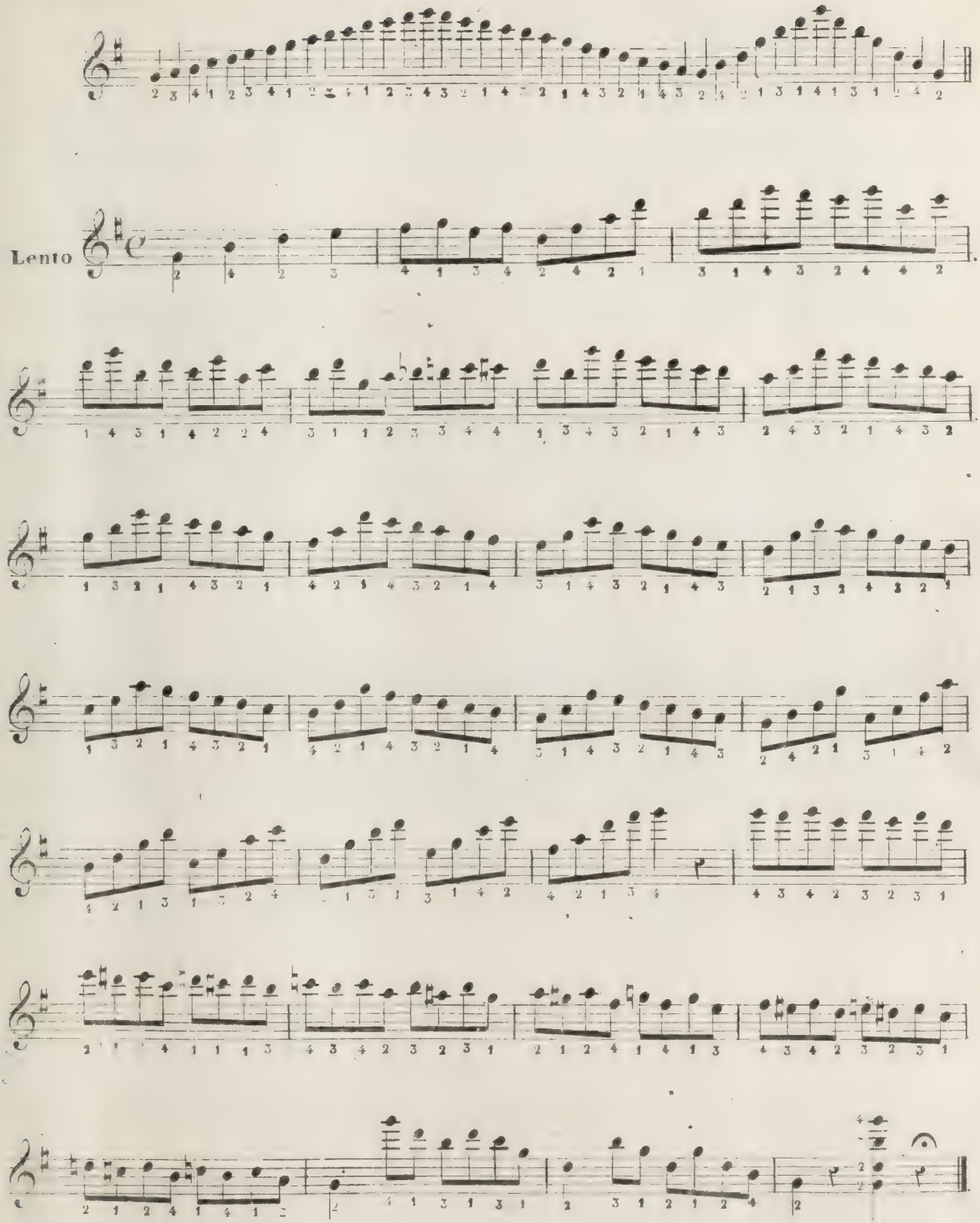
VI^a. POSIZIONE

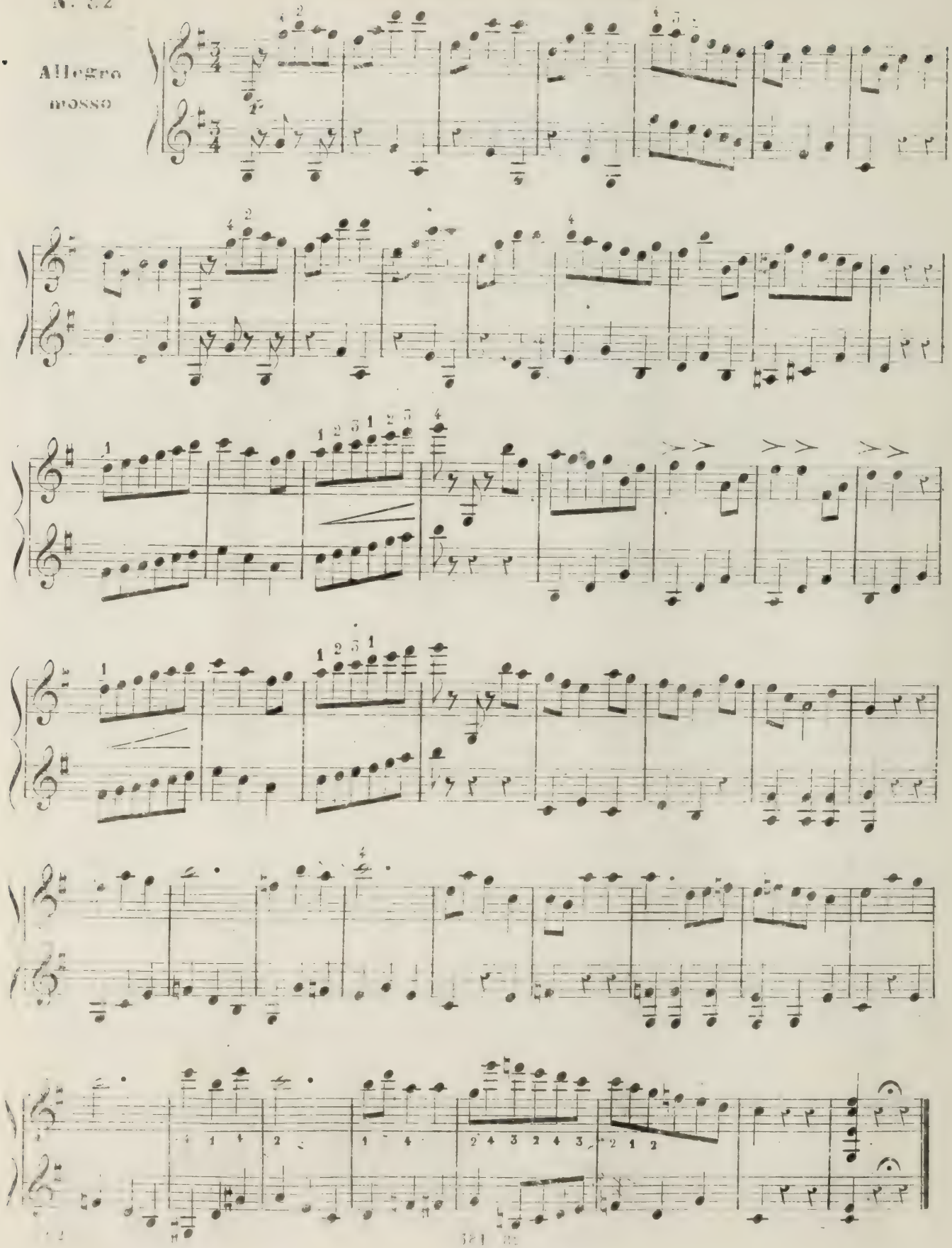
N° 81



POSIZIONE COMPOSTA

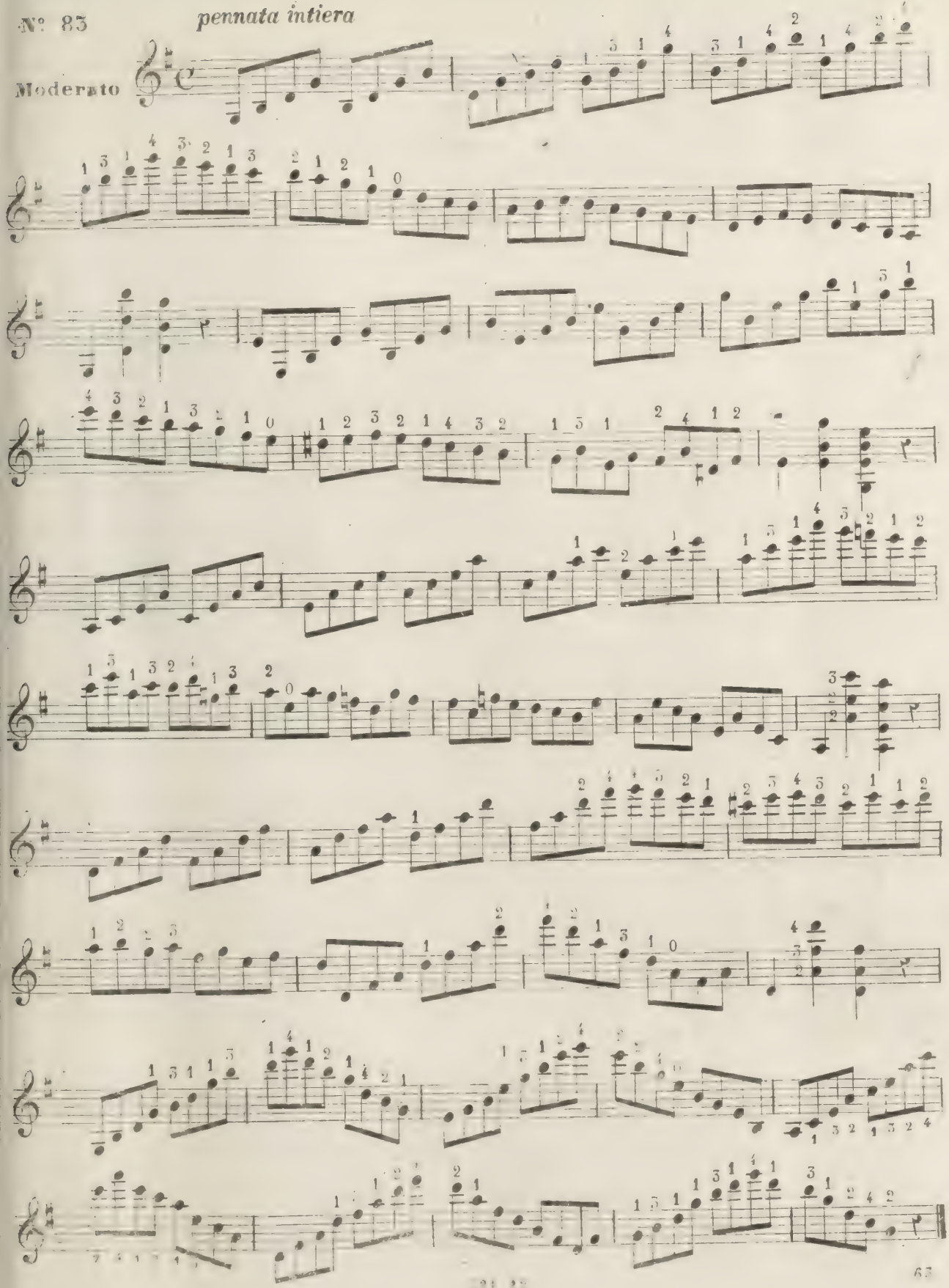
N° 32

Allegro mosso



Nº 83 *pennata intiera*

Moderato



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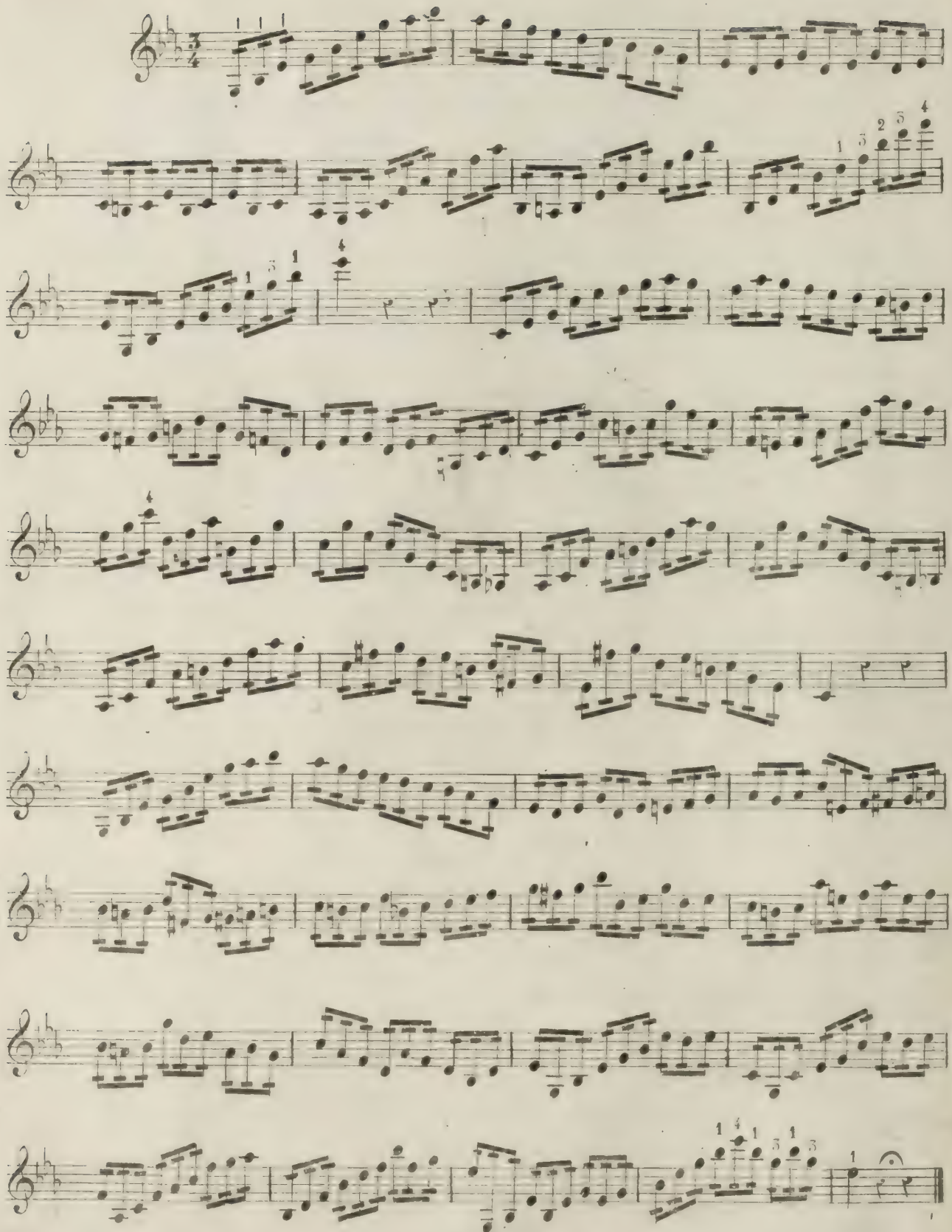

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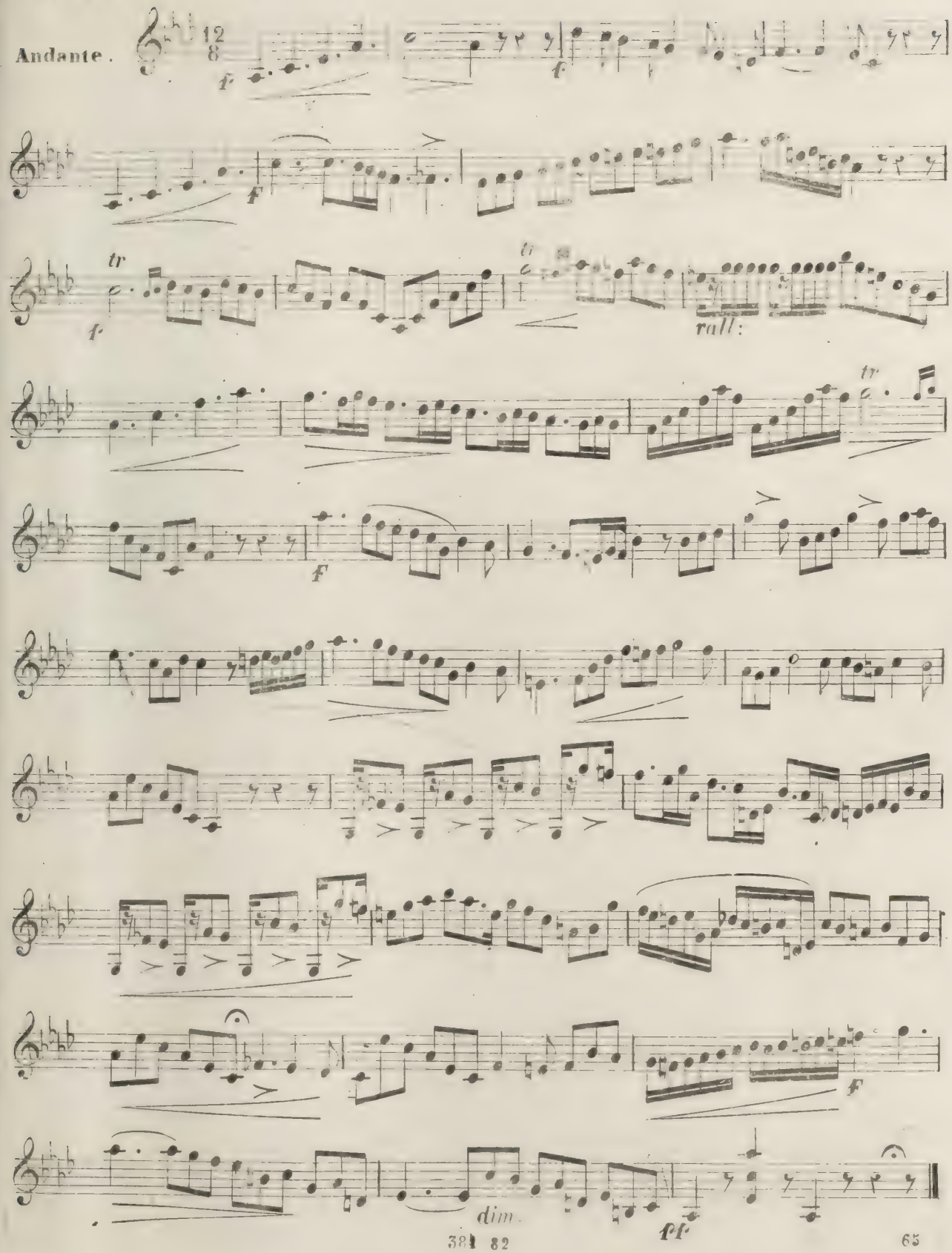
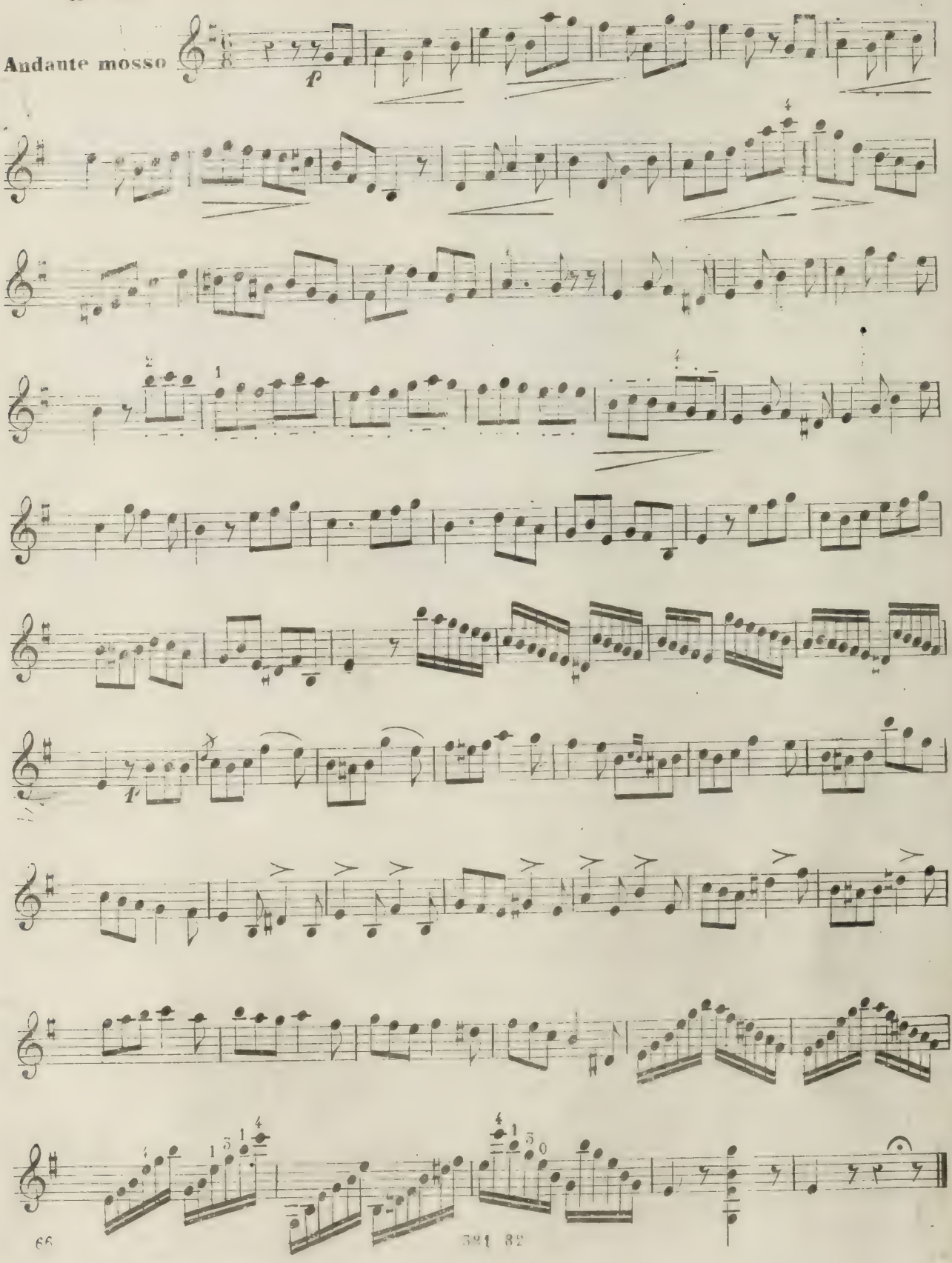
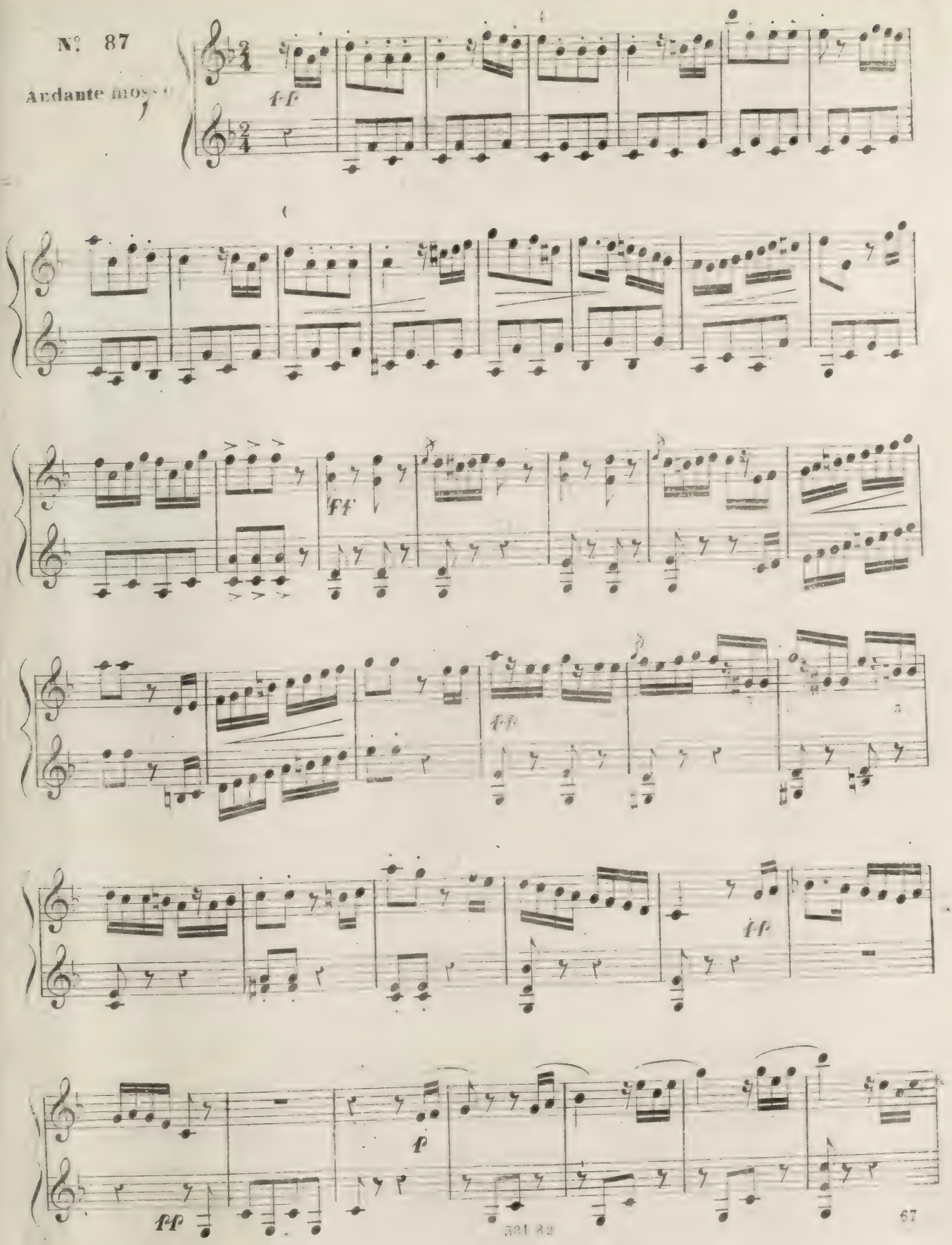


BARCAROLA

N° 86.

Andante mosso

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Andante mosso
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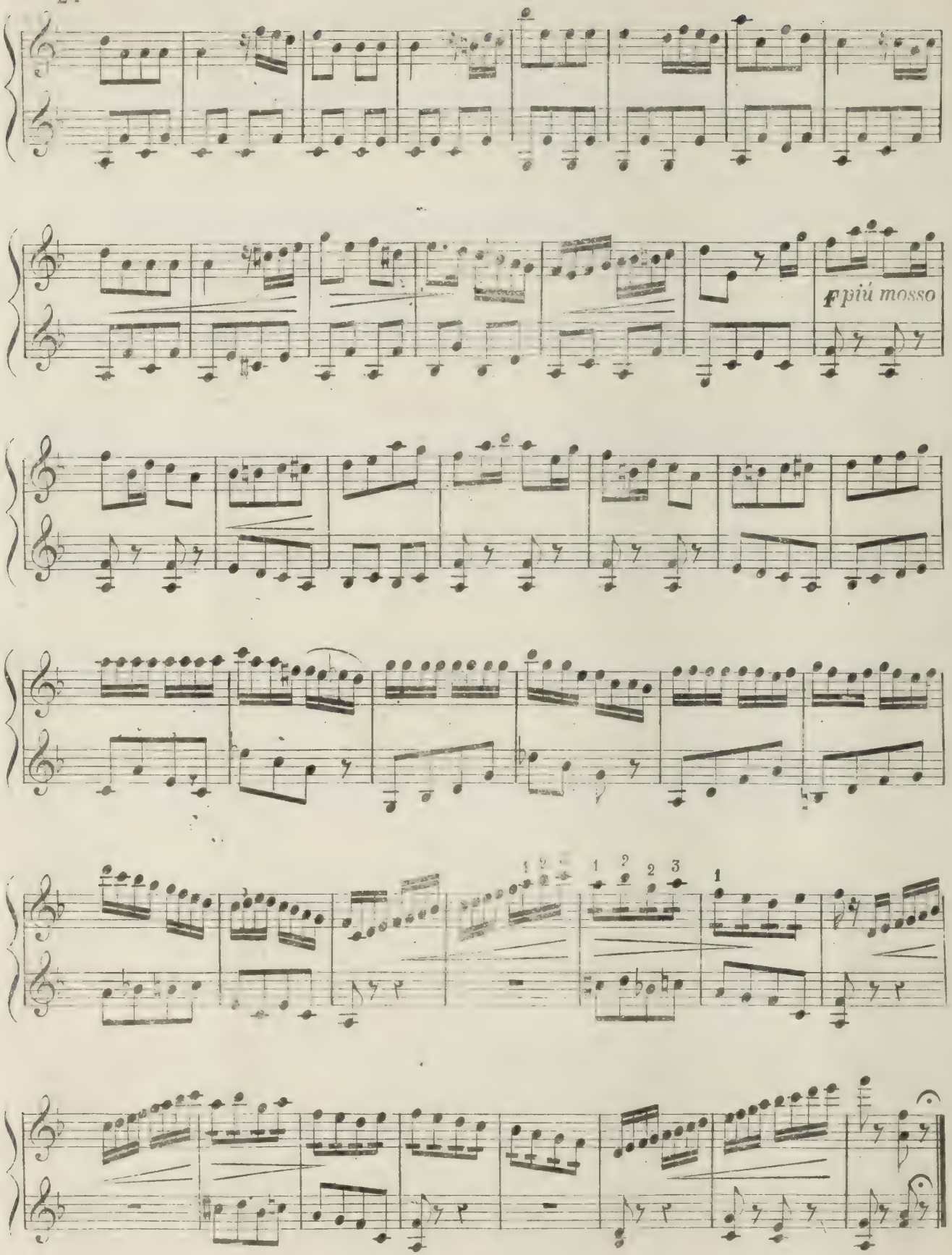
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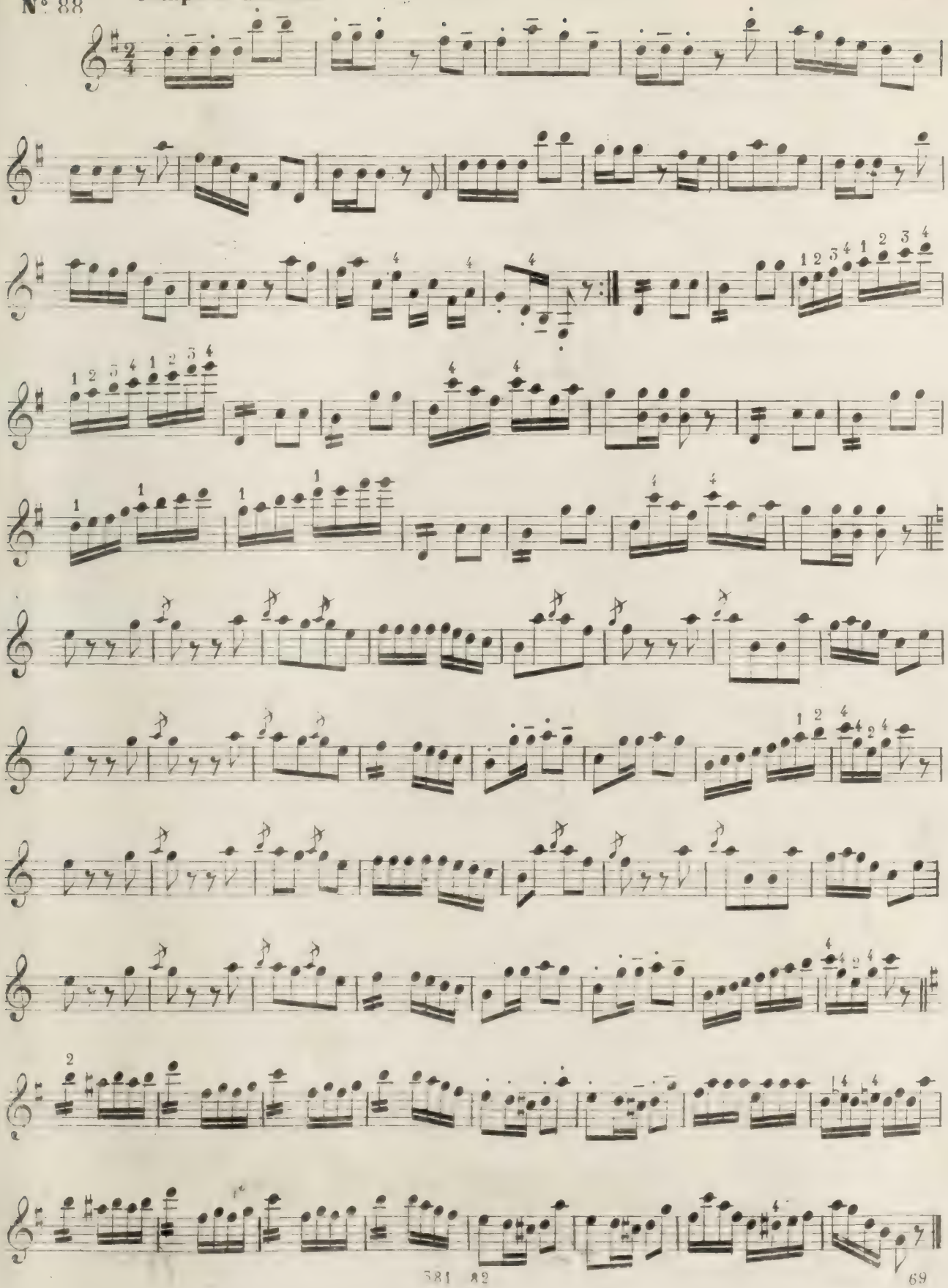
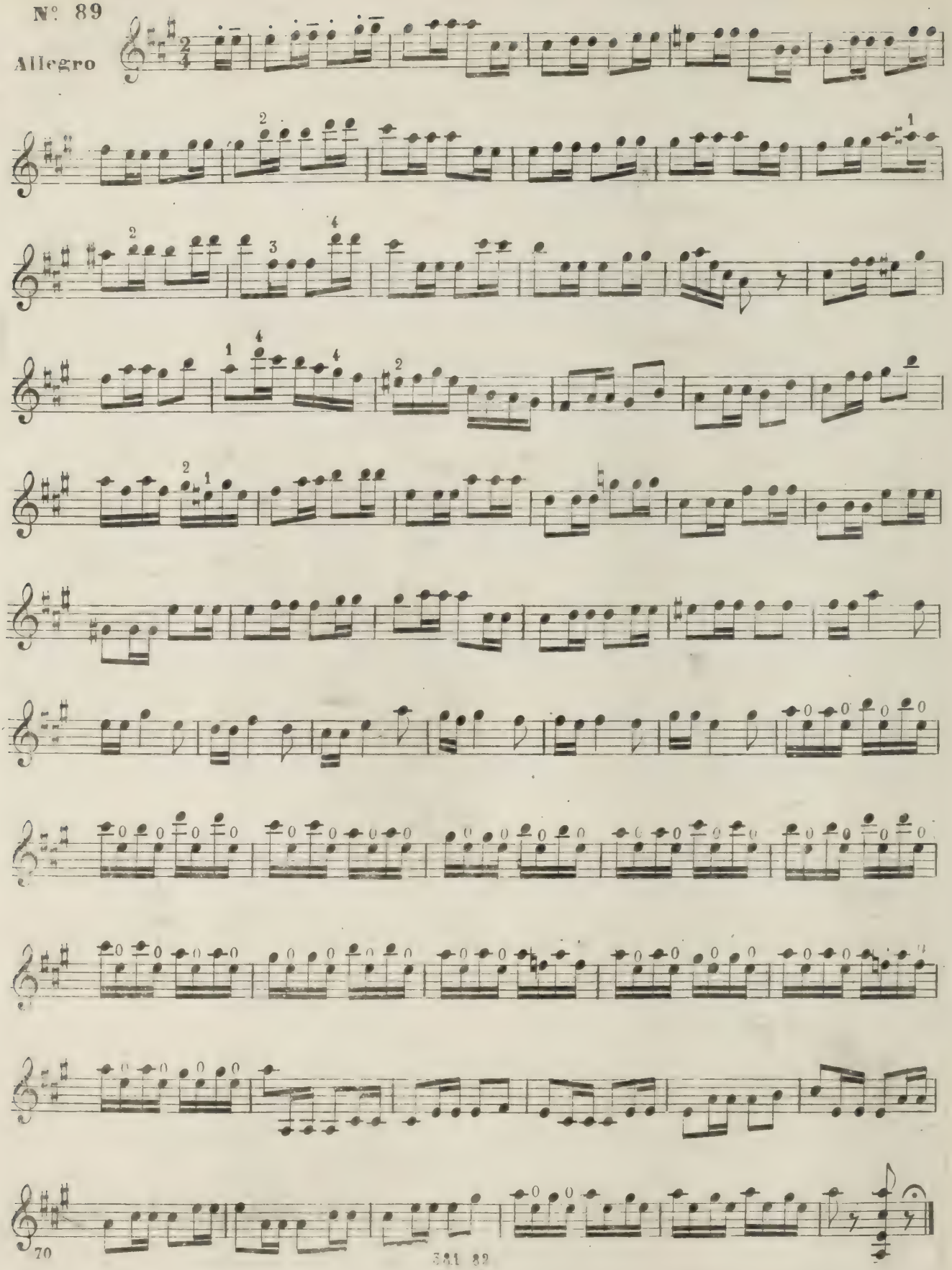
N° 88 **Tempo di Marcia**



N° 89

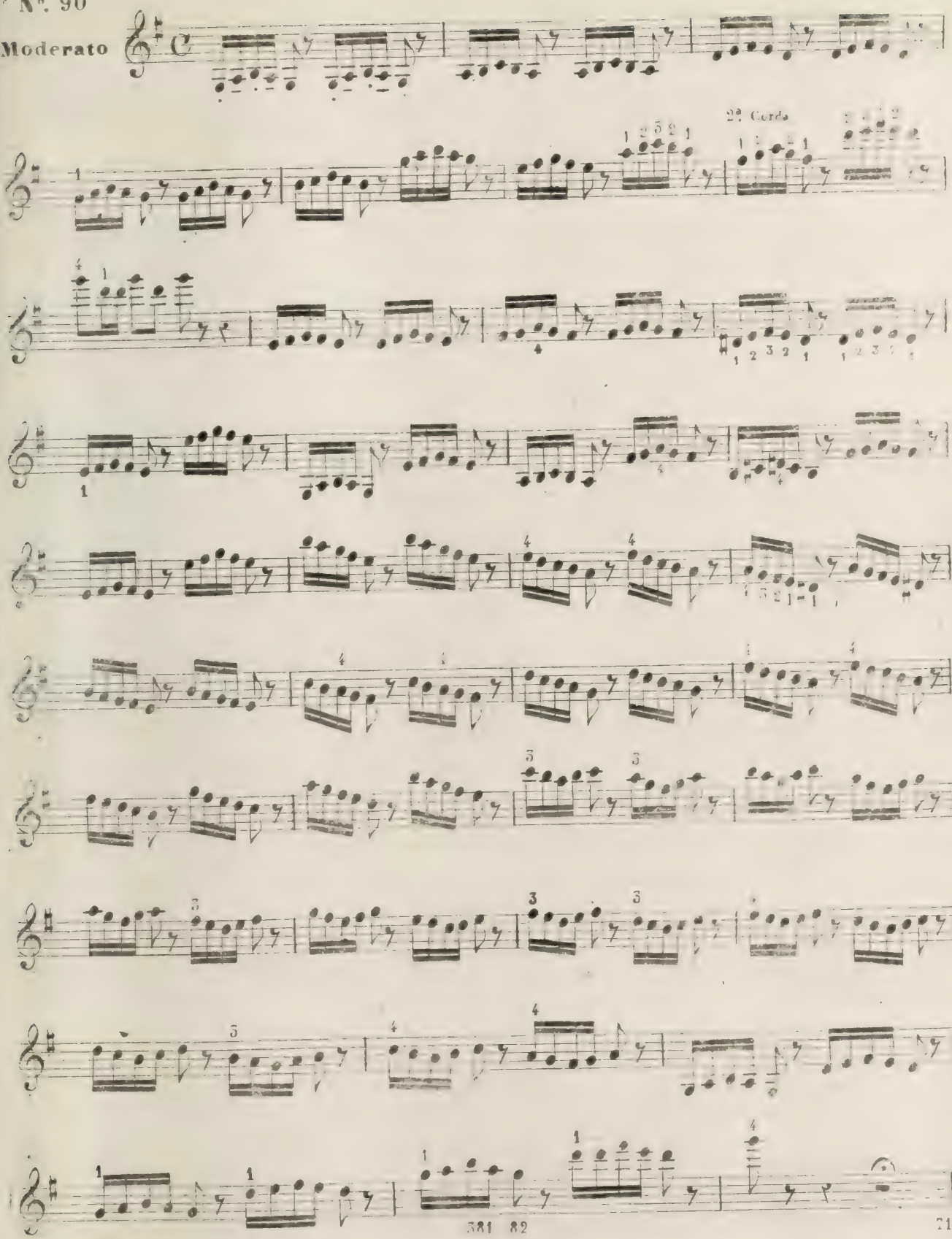
Allegro

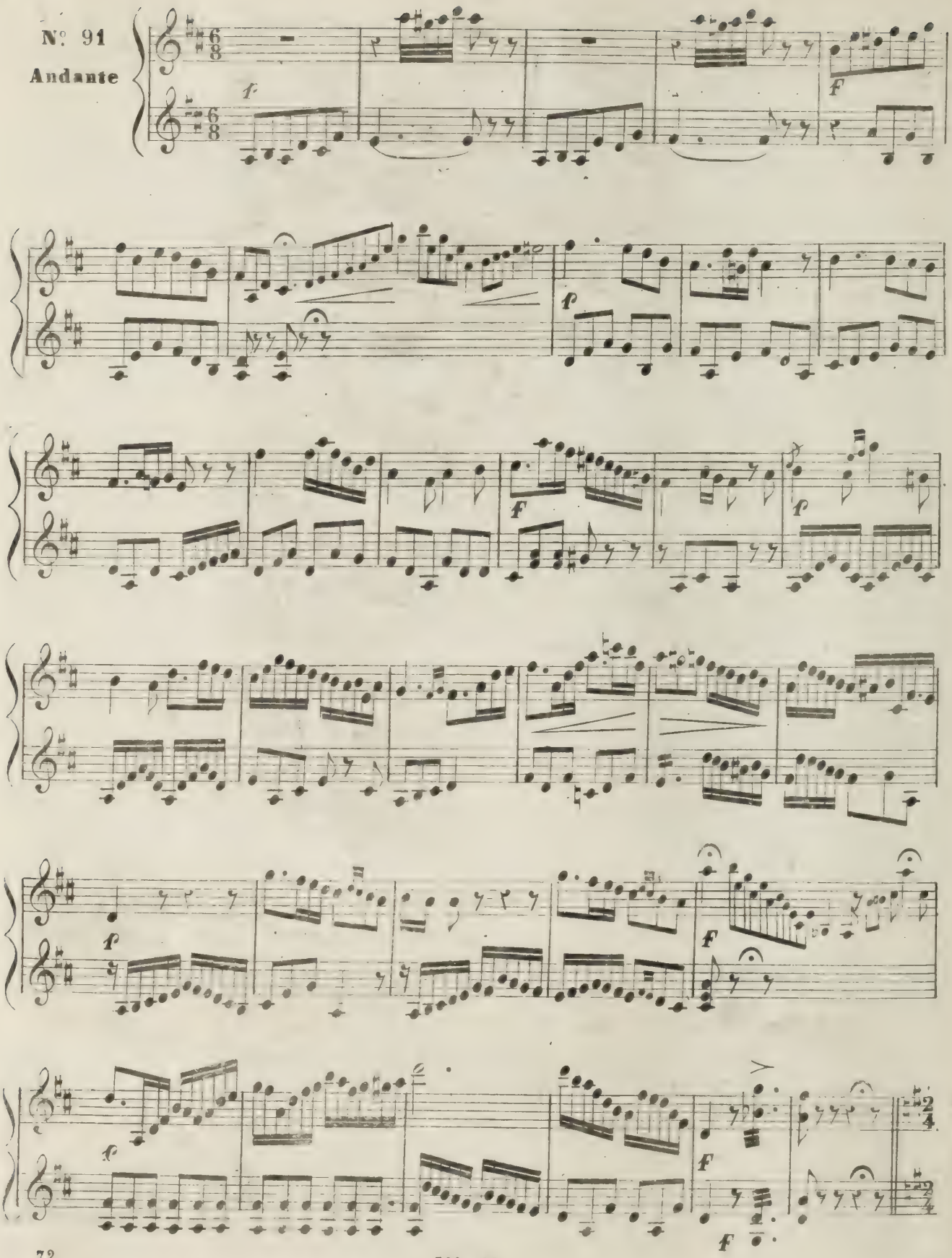


381 82

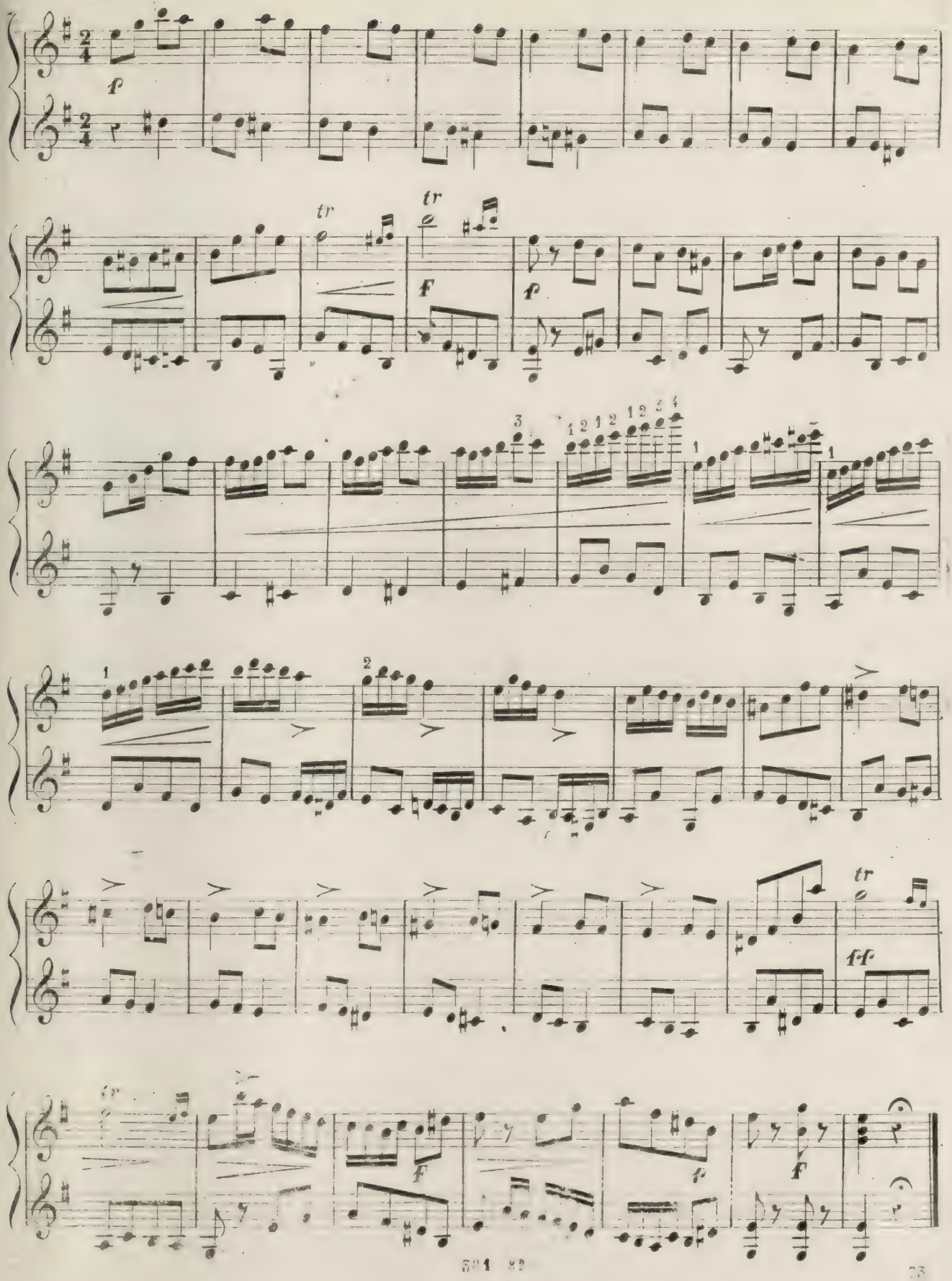
Nº. 90

Moderato





391 82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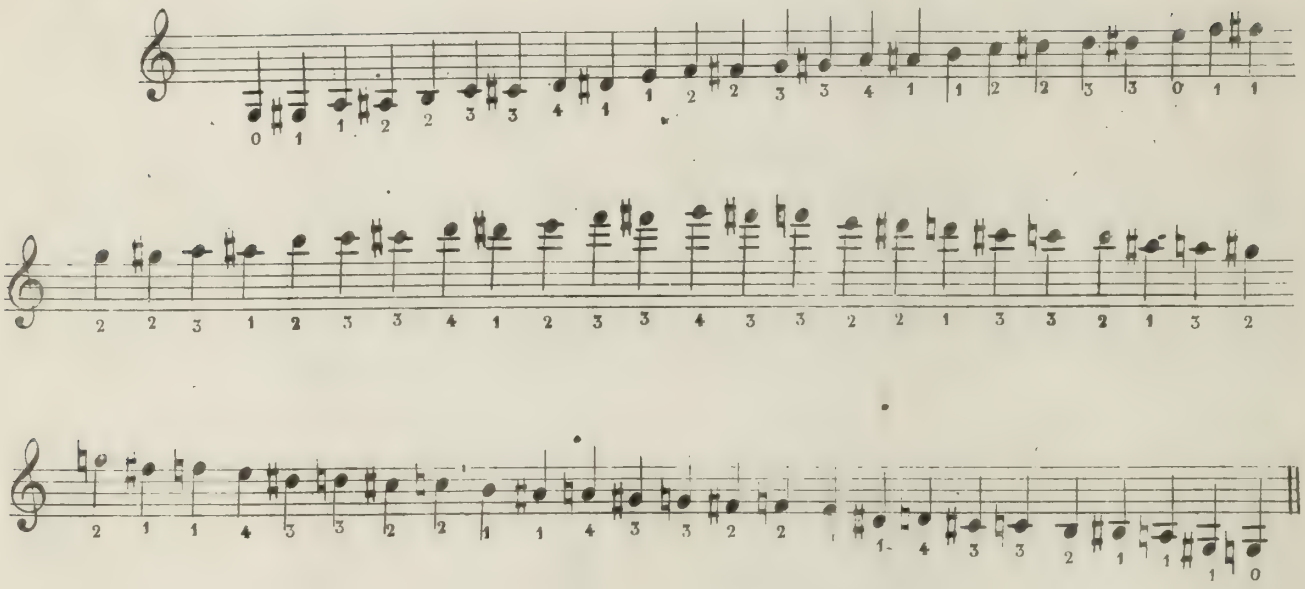
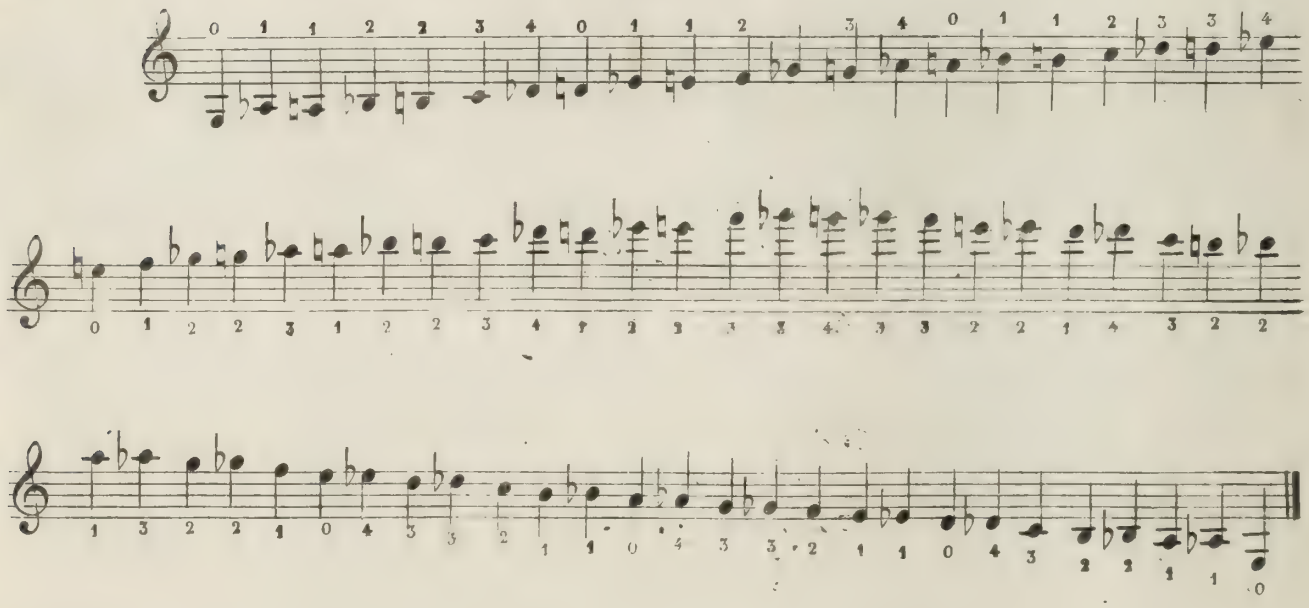
SCALA CROMATICA PER DIESIS

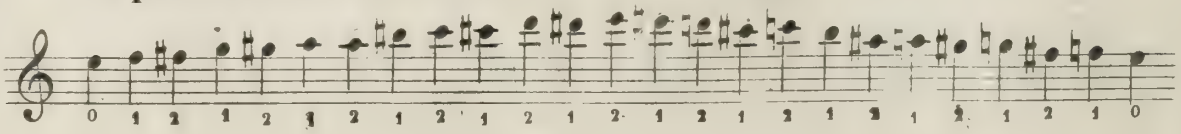
N°. 92



SCALA CROMATICA PER BEMOLLE

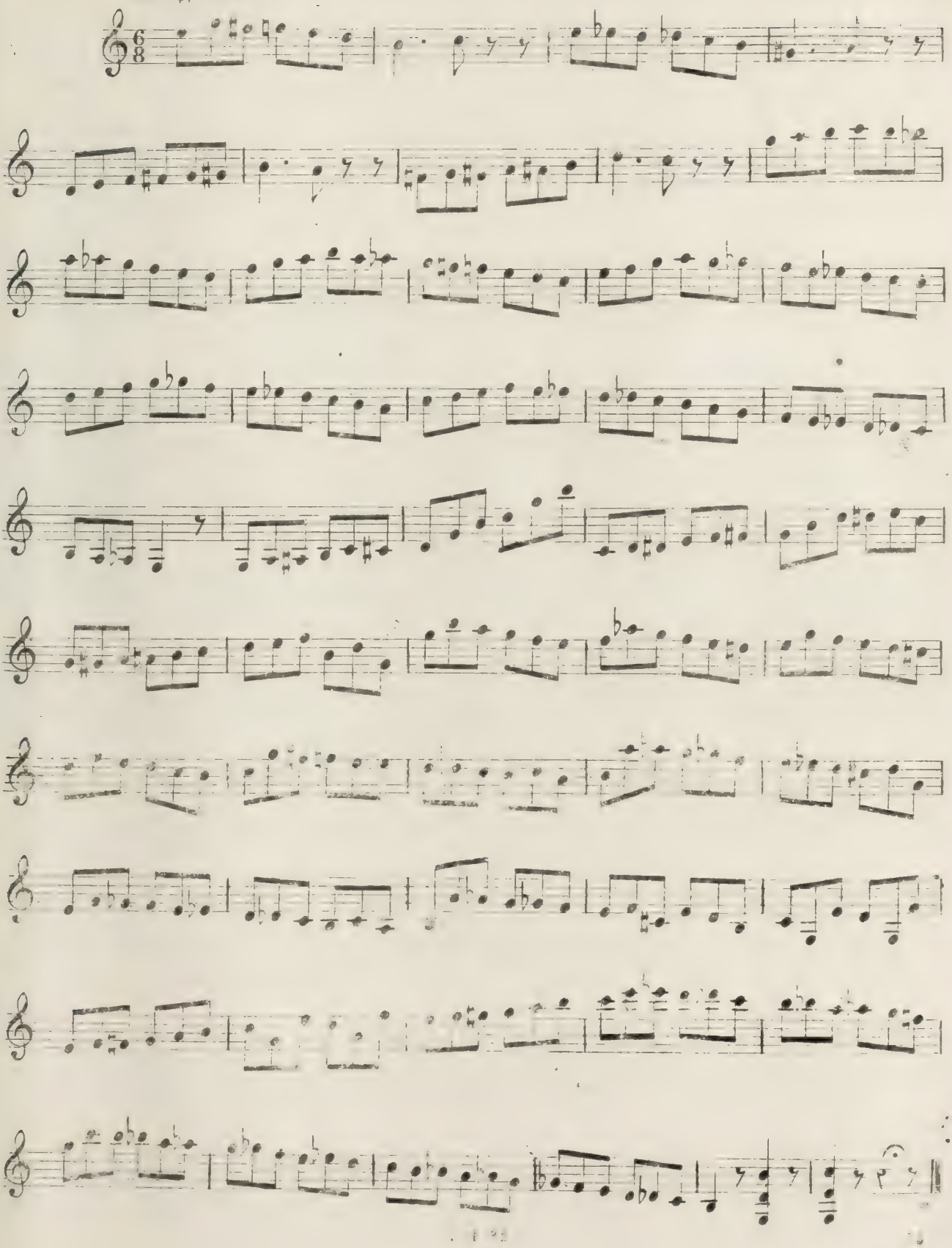


N°. 93 **Si può fare una scala cromatica col 1° e 2° dito**



321 82

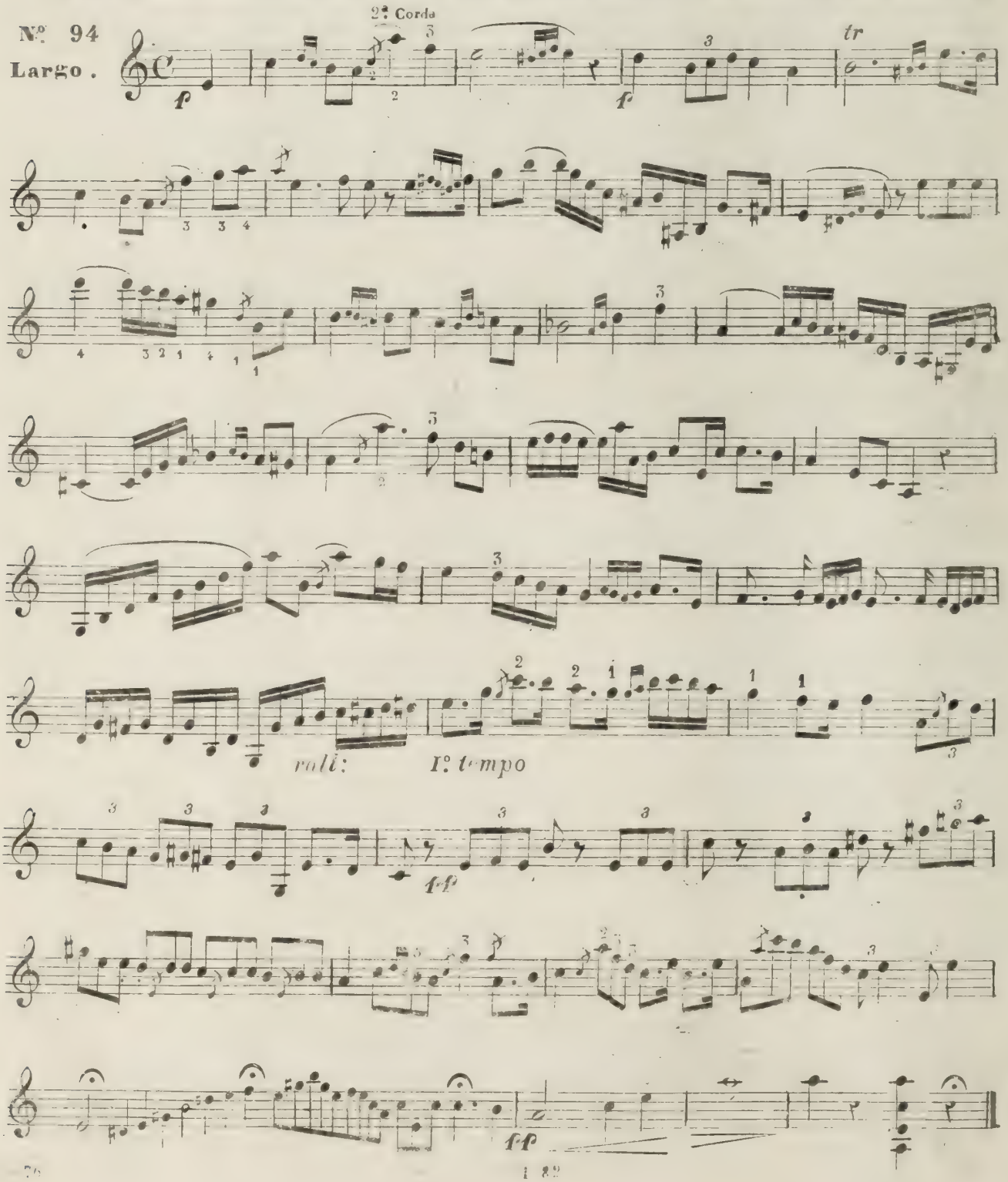
Allegretto

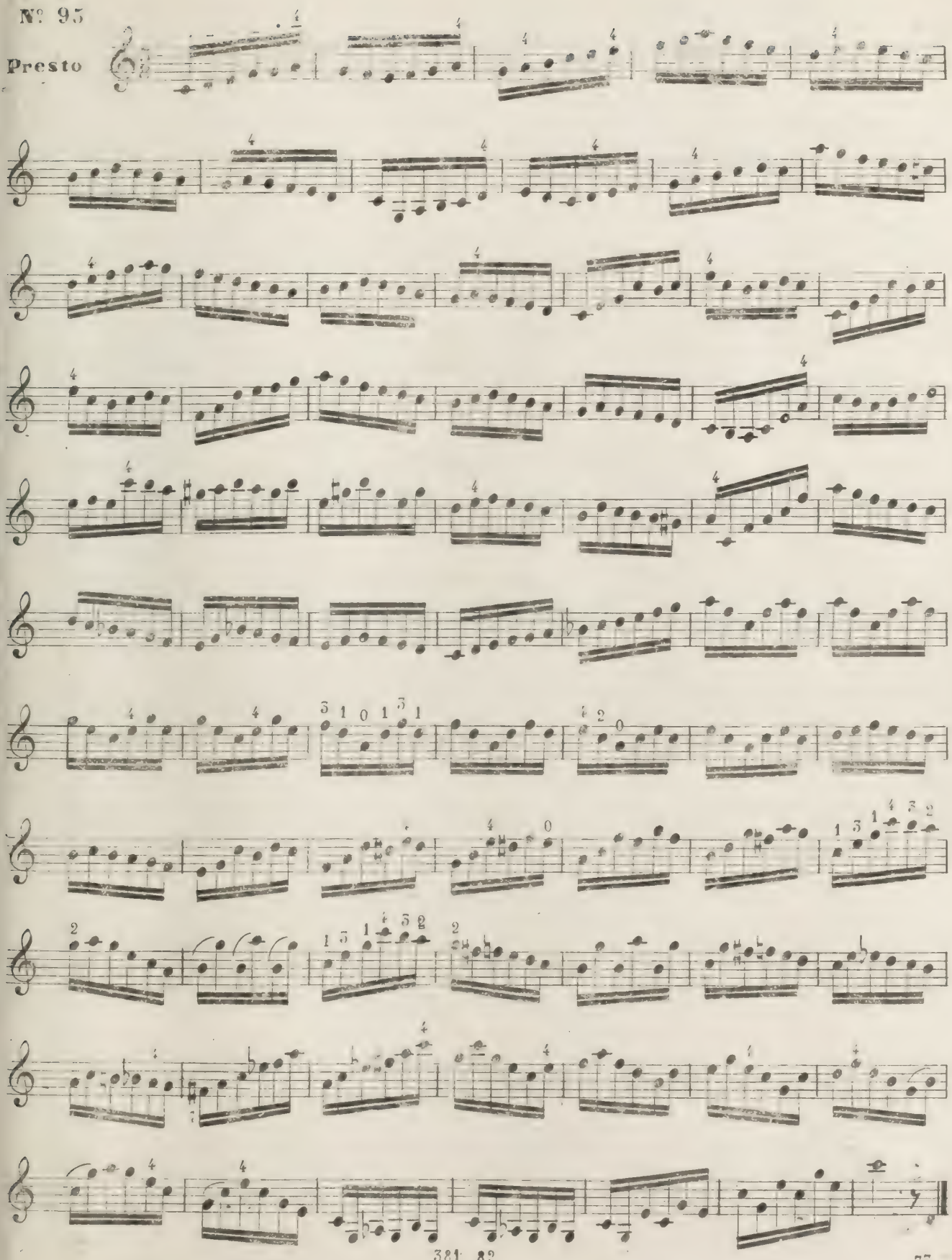


DEL PORTAMENTO
(*o strisciato*)

Battendo una nota e percorrendo poi col medesimo dito la tastiera velocemente e senza lasciar la corda sorte un suono così detto strisciato il quale in alcuni casi serve per aggiungere una certa eleganza ad un pezzo di sentimento.

Questi portamenti si segnano con ua appoggiatura legata, come nel seguente esecizio.

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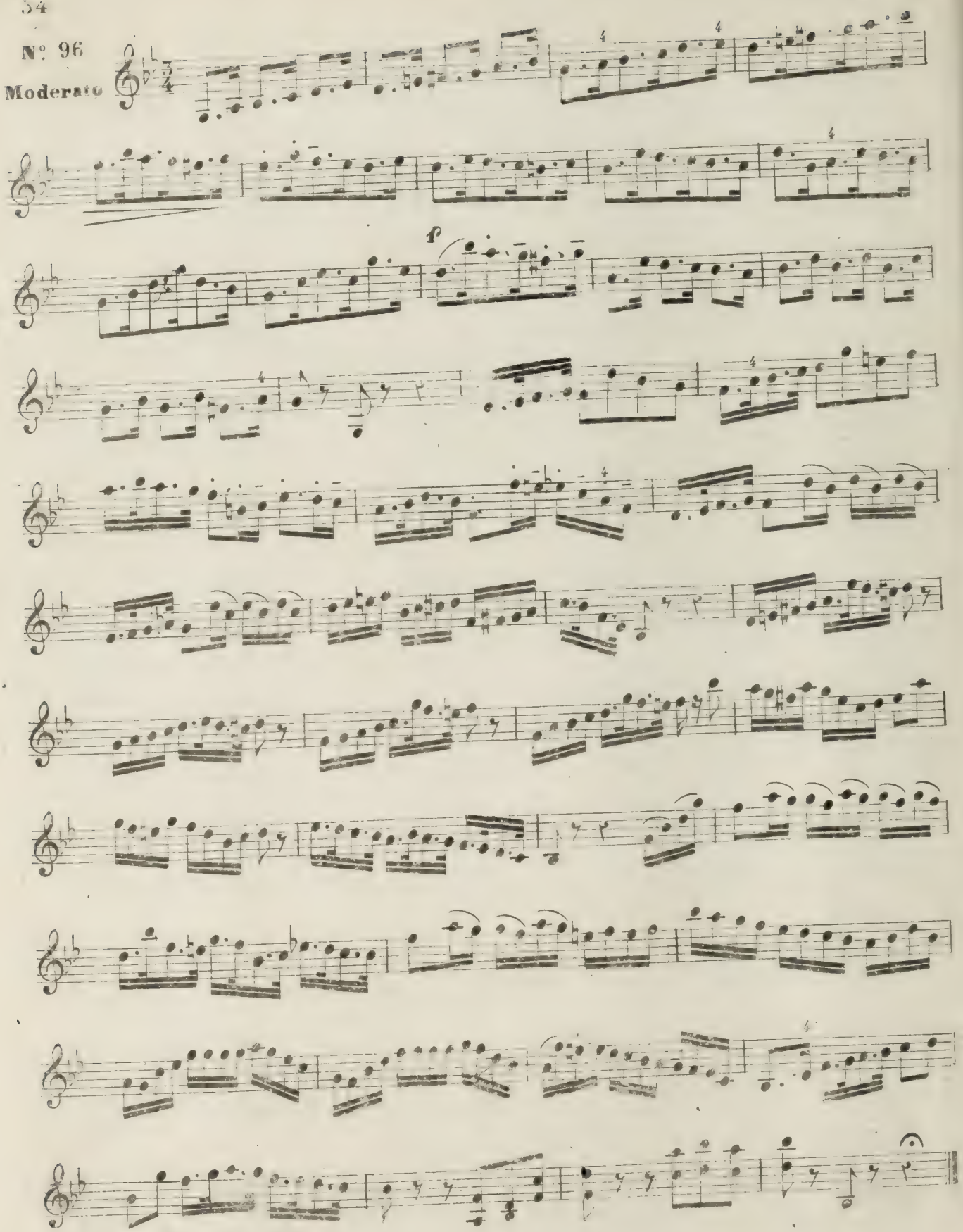
Presto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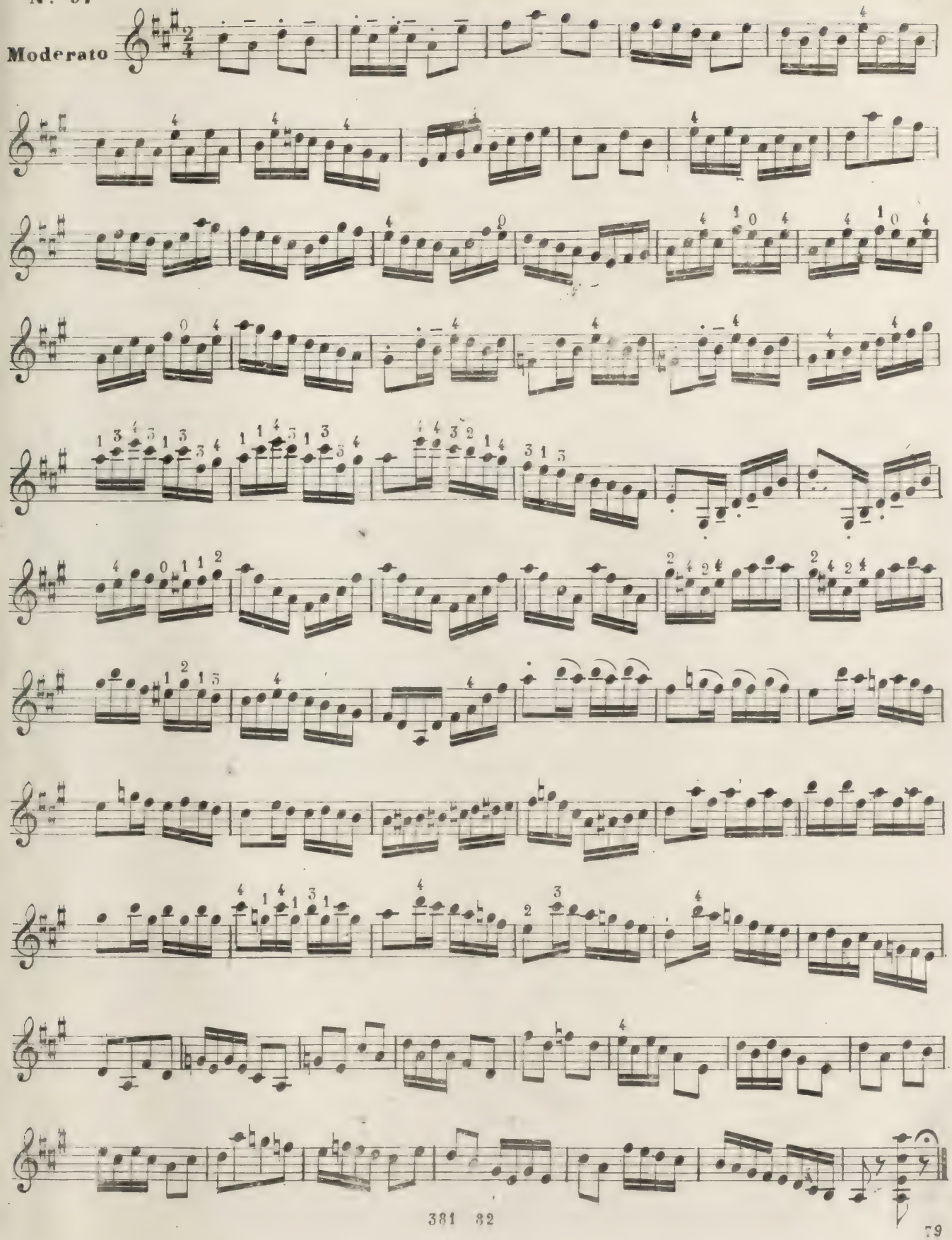
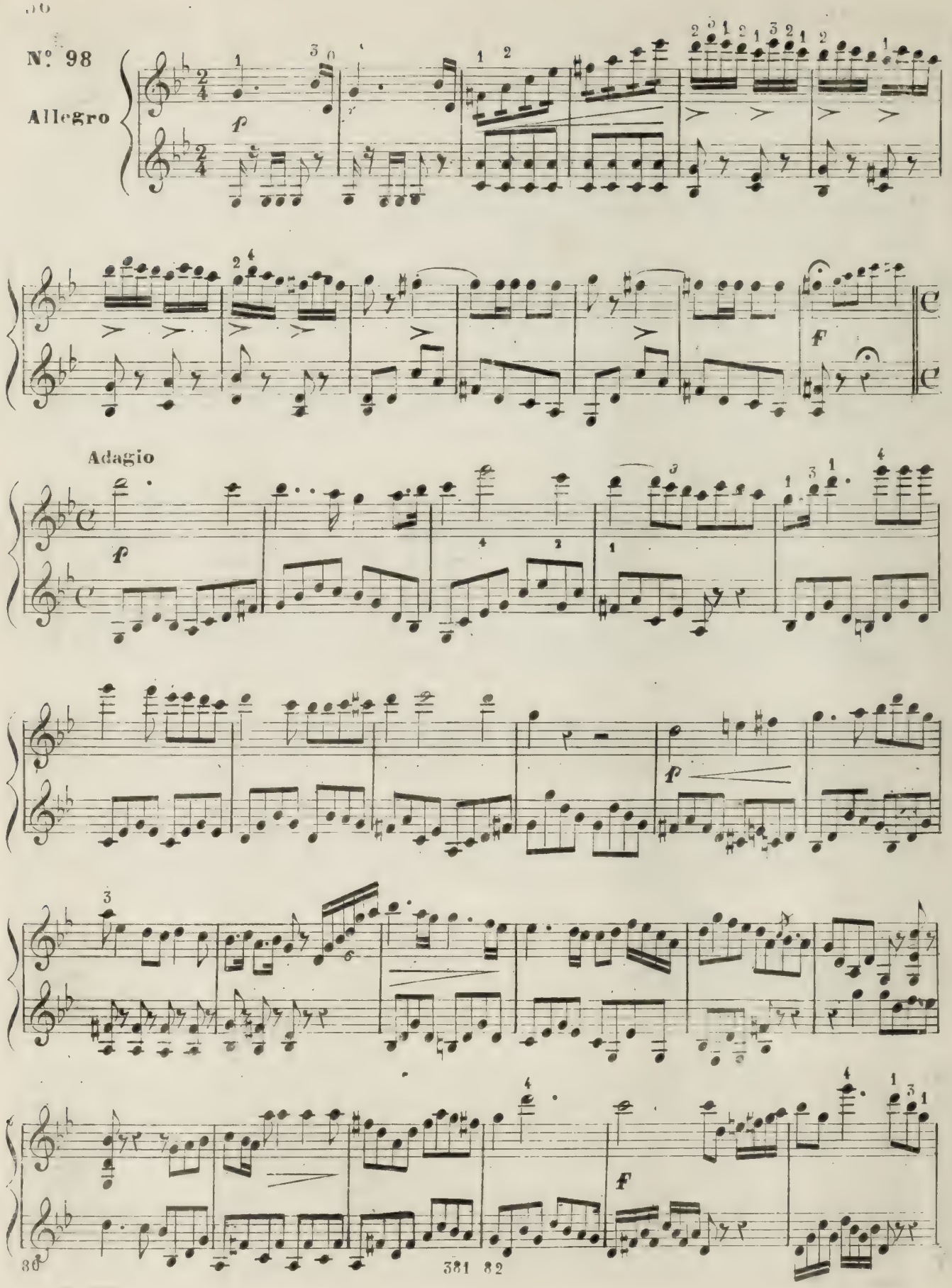
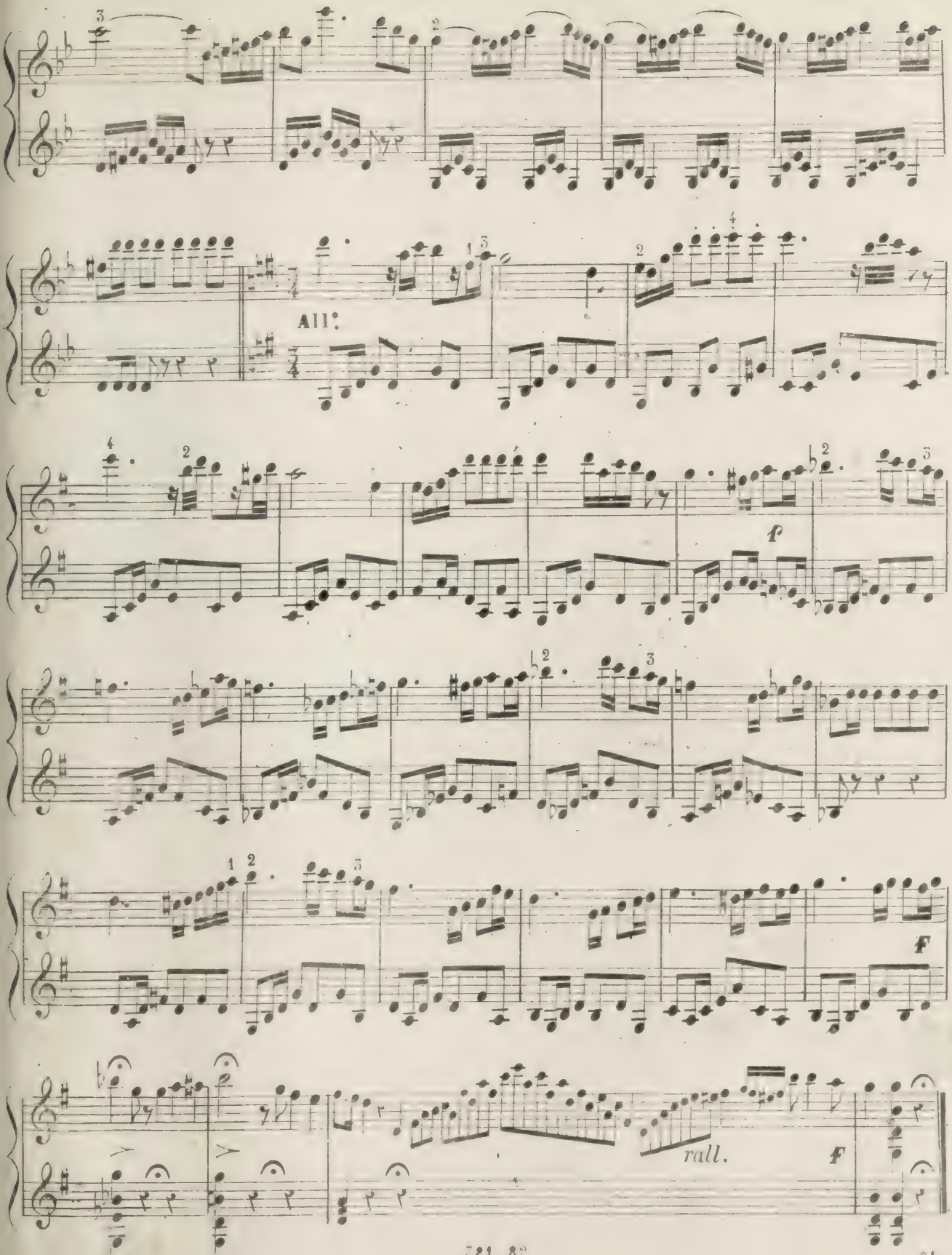
Nº 97

Moderato




No. 98
Allegro
Adagio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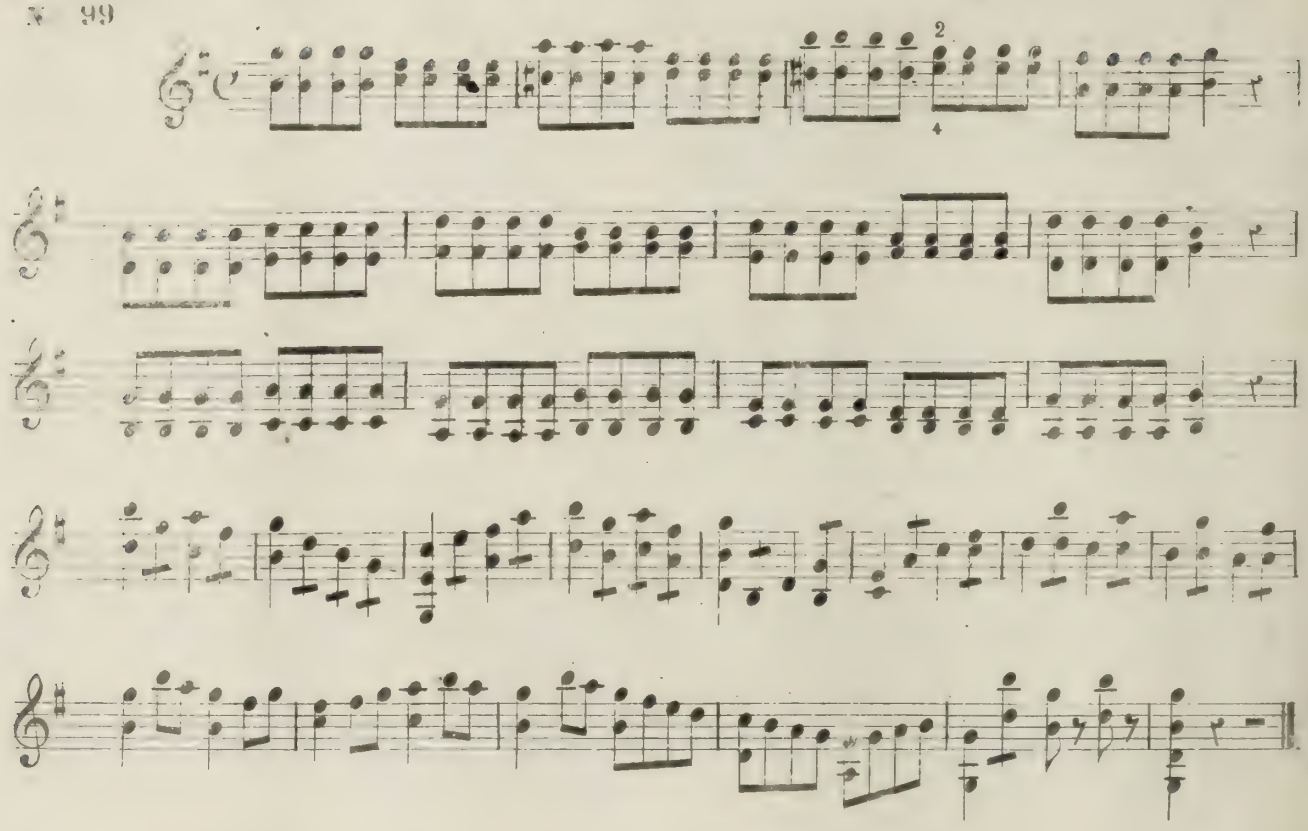
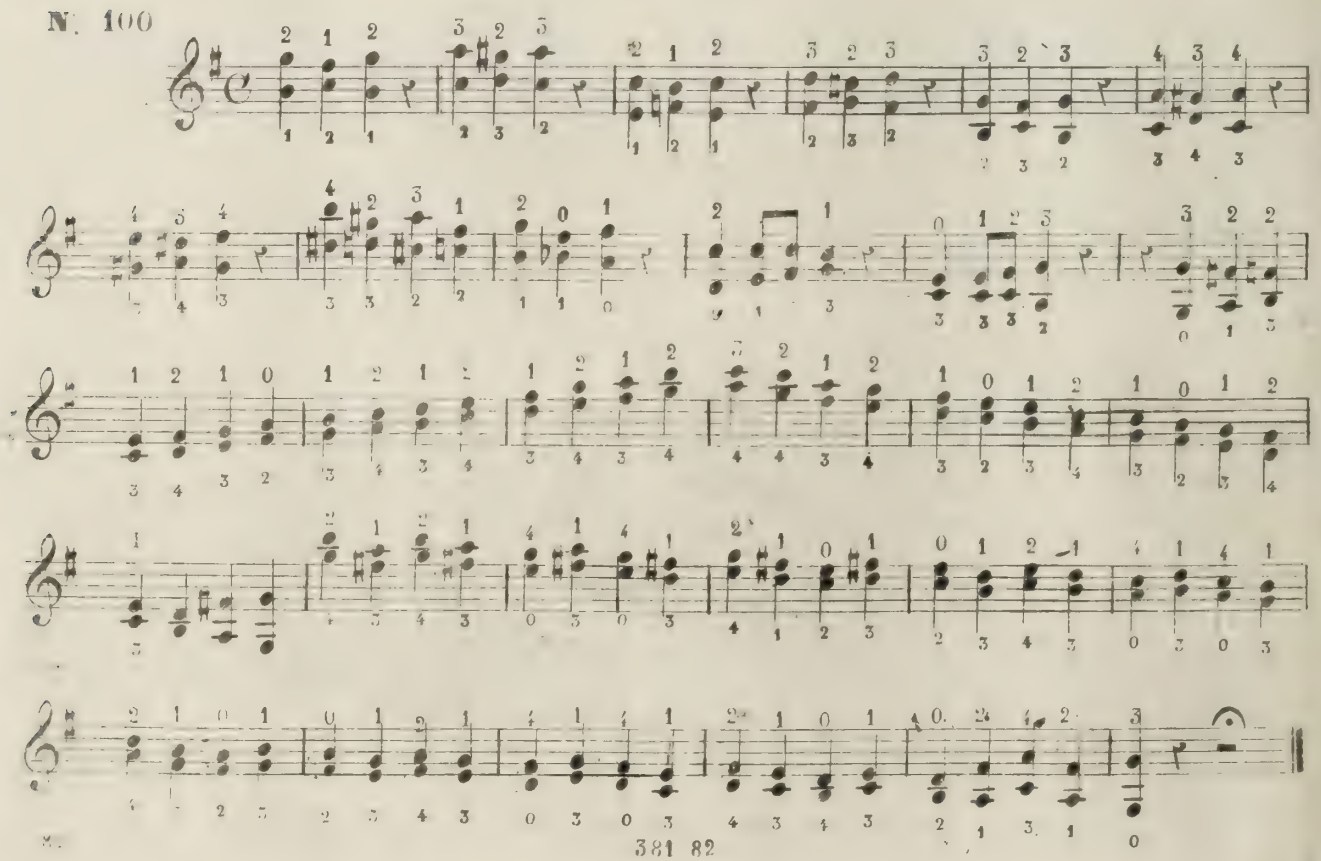
ESERCIZJ PER LE CORDE DOPPIE

N. 99



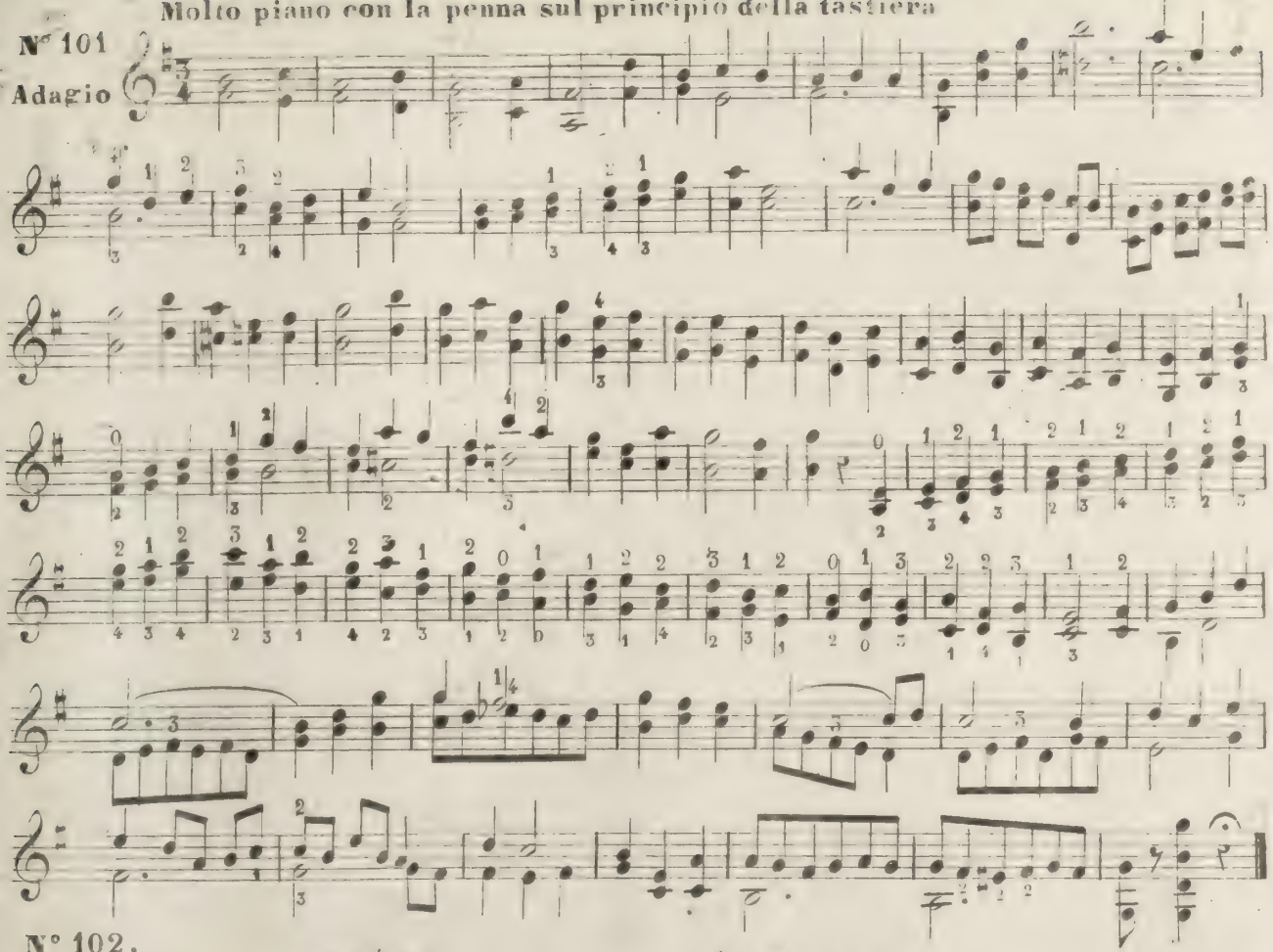
N. 100



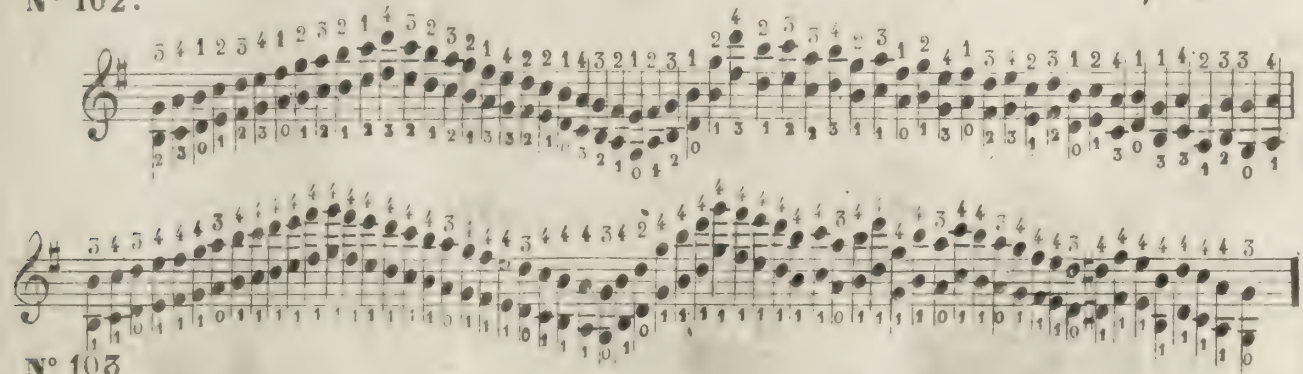
Molto piano con la penna sul principio della tastiera

N° 101

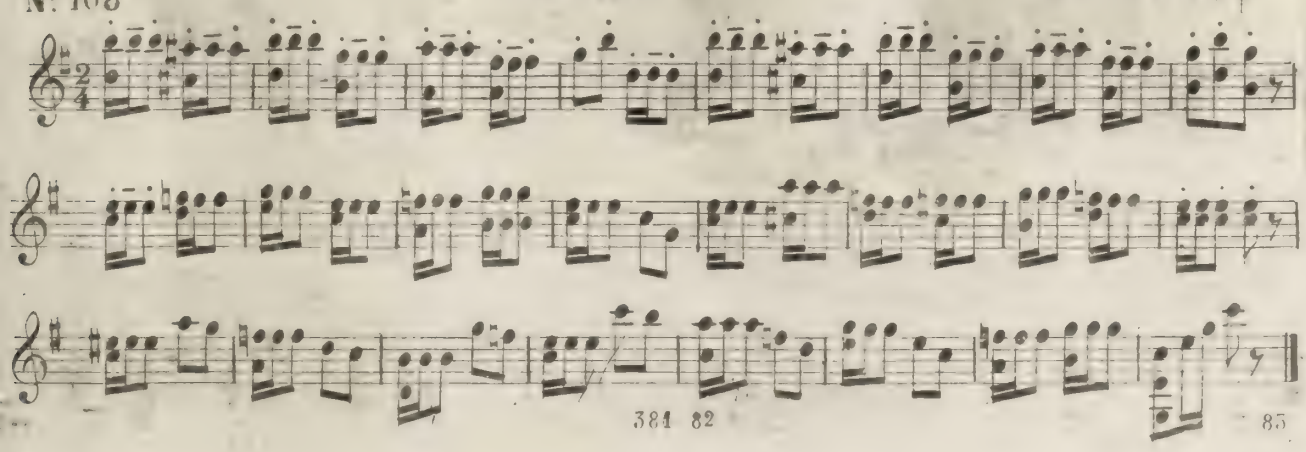
Adagio



N° 102.



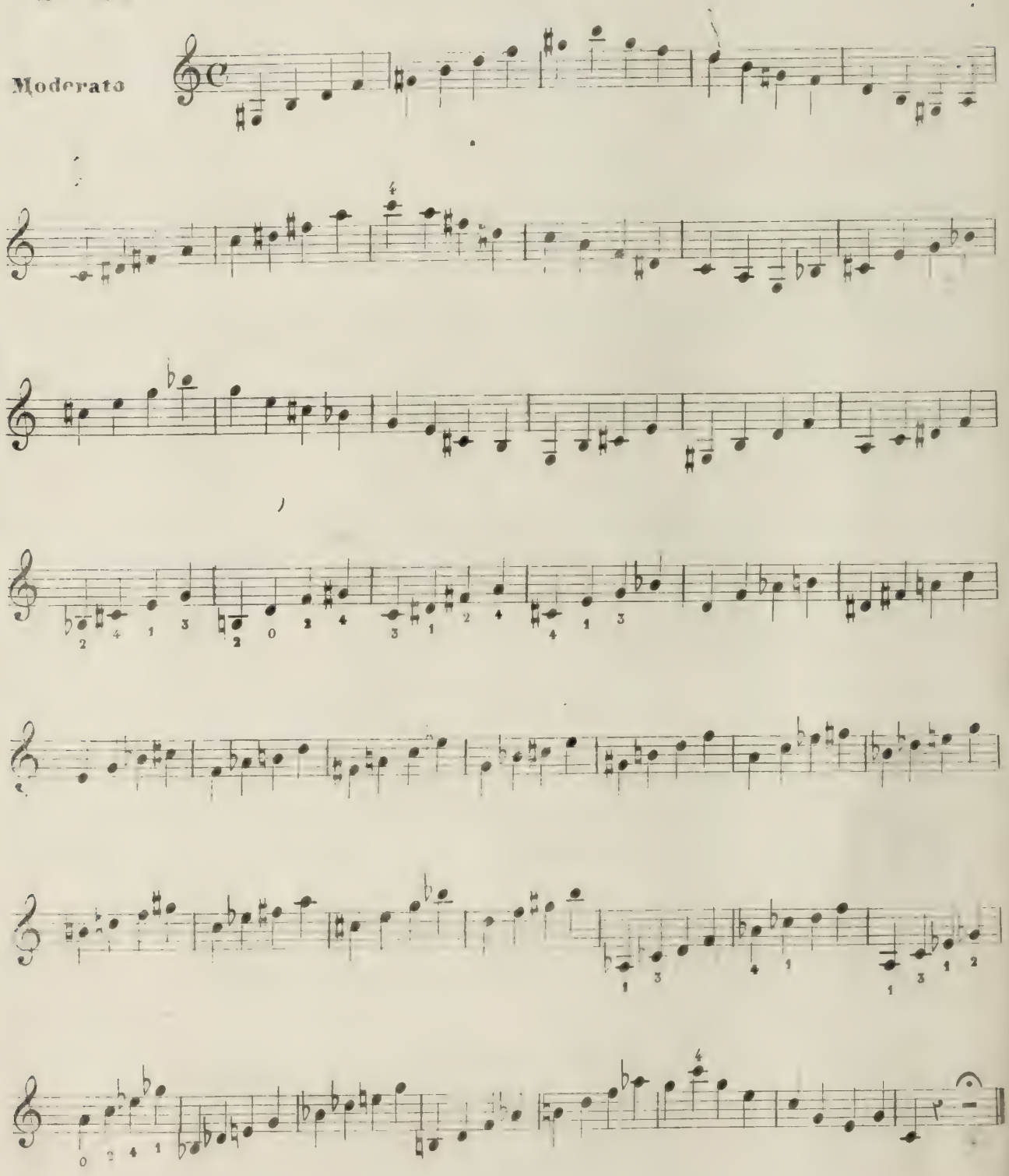
N° 103



ESERCIZIO SULL' ACCORDO DIMMINUITO

N° 104

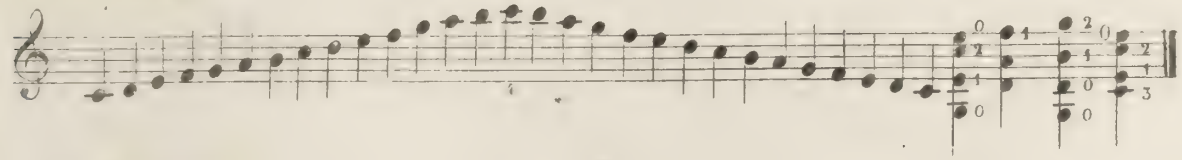
Moderato



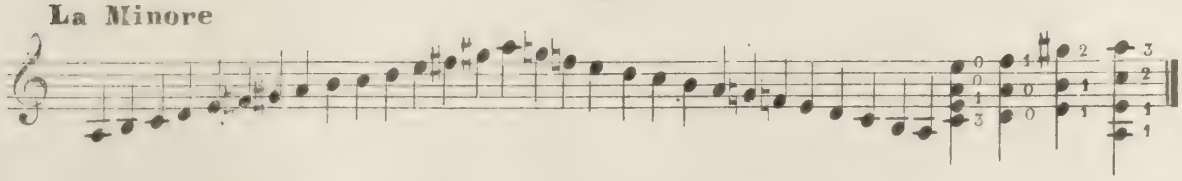
SCALE E CADENZE IN TUTTI I TONI MAGGIORI E MINORI

N°. 105

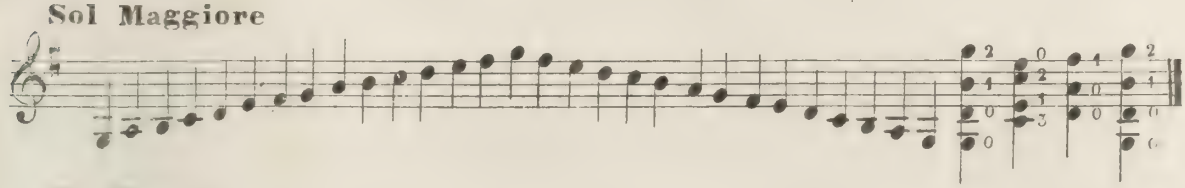
1. **Do Maggiore**



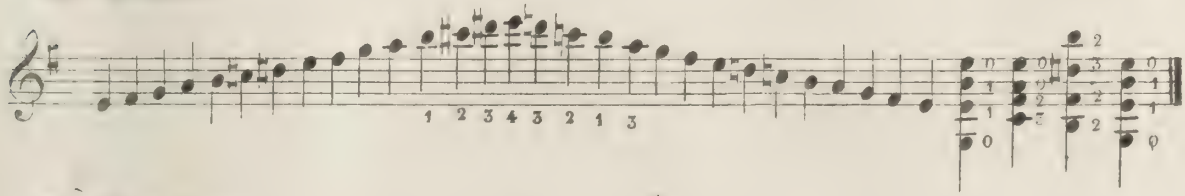
2. **La Minore**



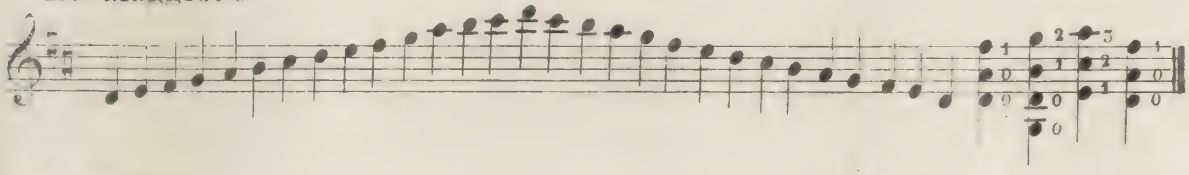
3. **Sol Maggiore**



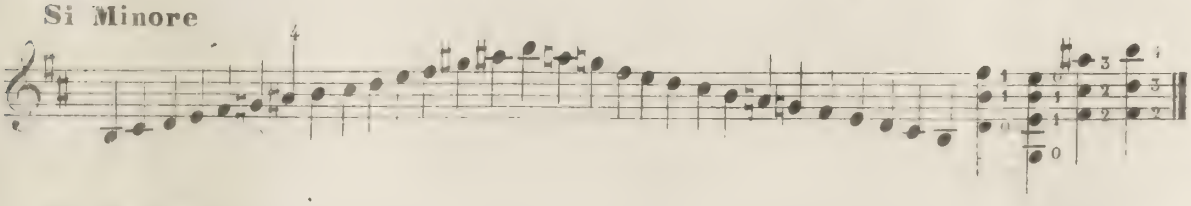
4. **Mi Minore**



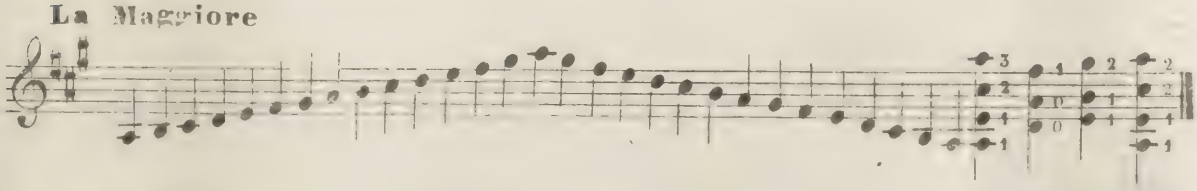
5. **Re Maggiore**



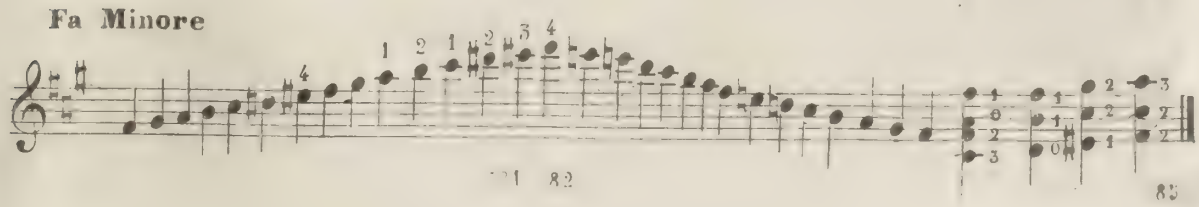
6. **Si Minore**



7. **La Maggiore**

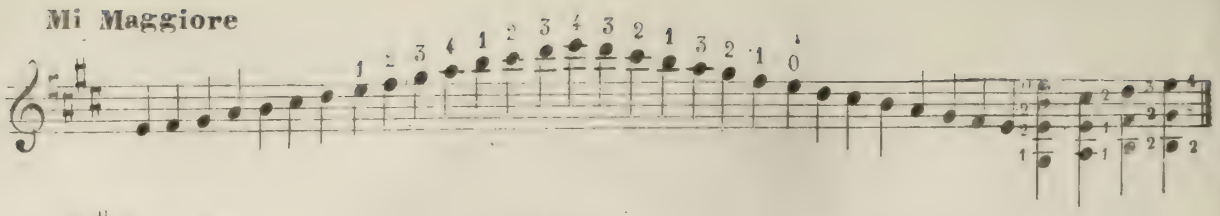


8. **Fa Minore**



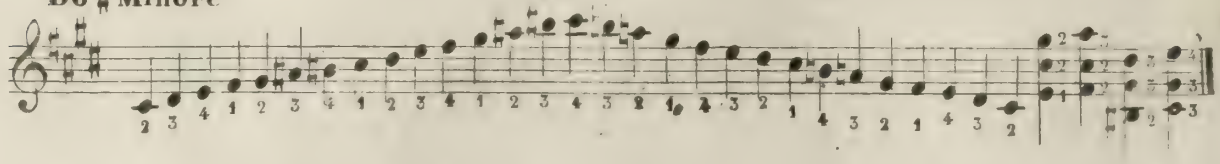
Mi Maggiore

9



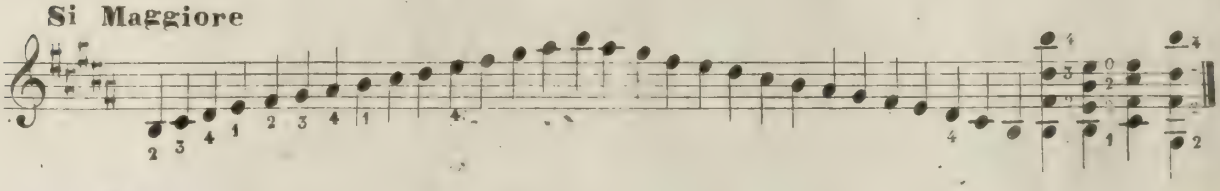
Do ♯ Minore

10



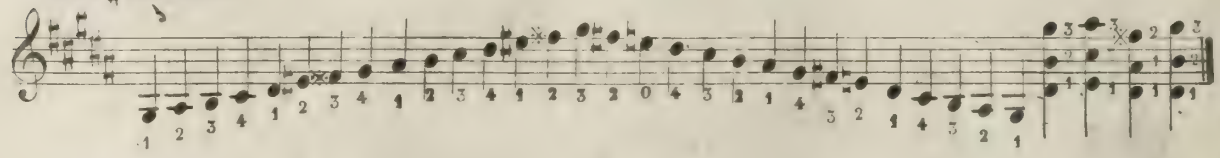
Si Maggiore

11



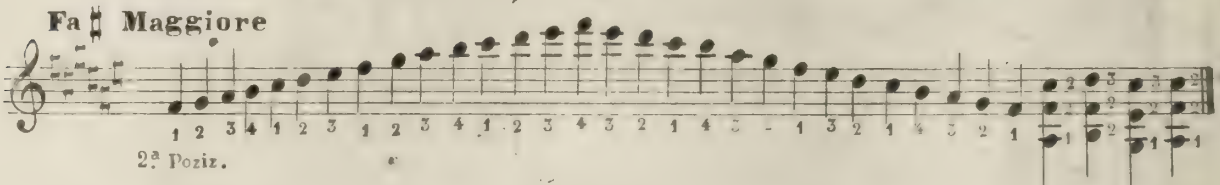
Sol ♯ Minore

12



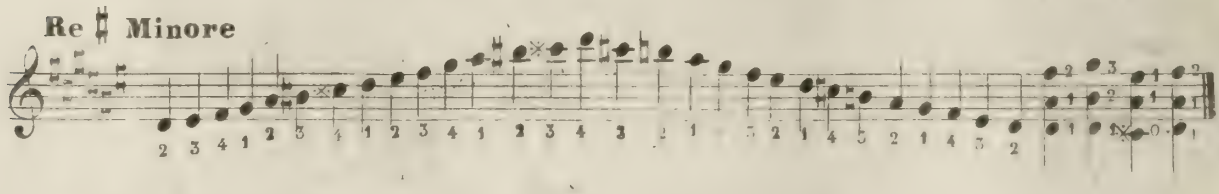
Fa ♯ Maggiore

13



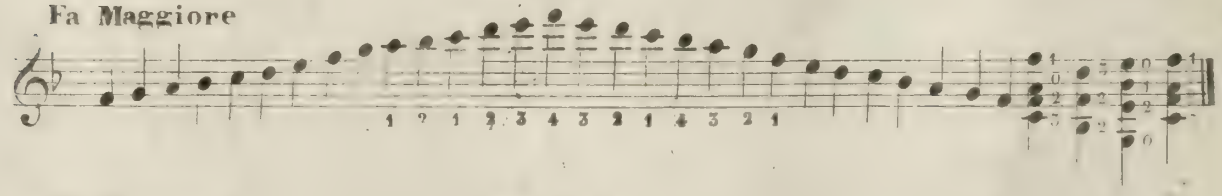
Re ♯ Minore

14



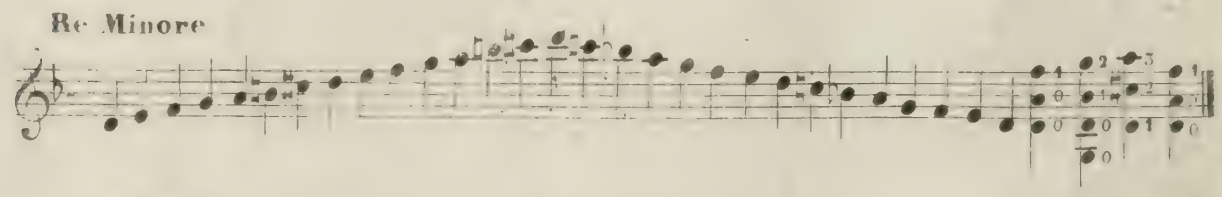
Fa Maggiore

15



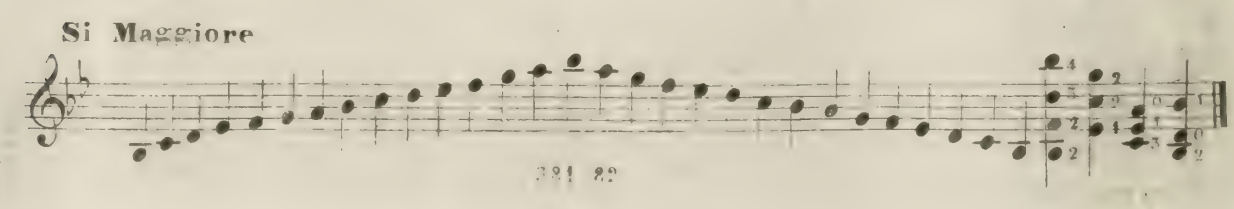
Re Minore

16



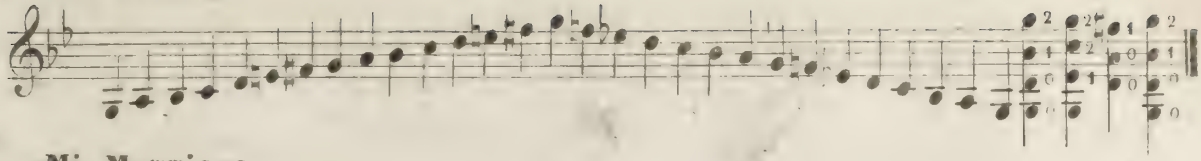
Si Maggiore

17



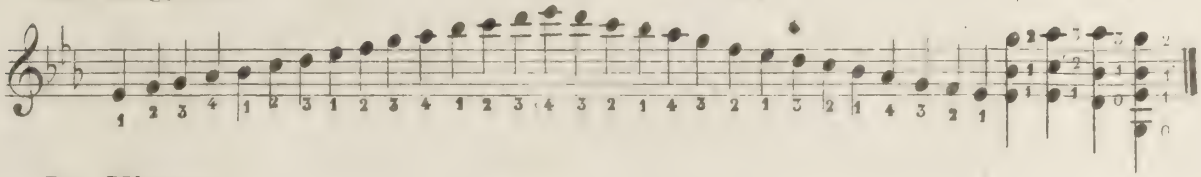
Sol Minore

18



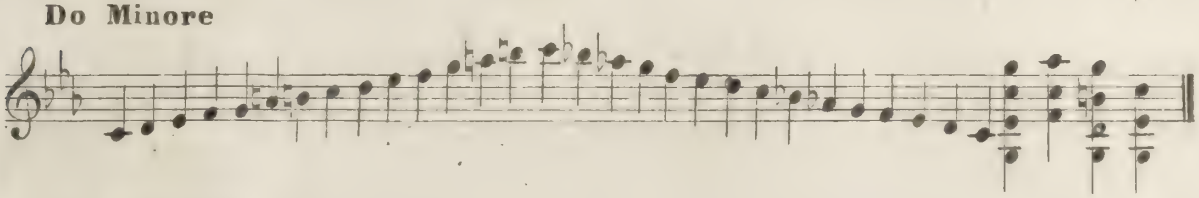
Mi Maggiore

19



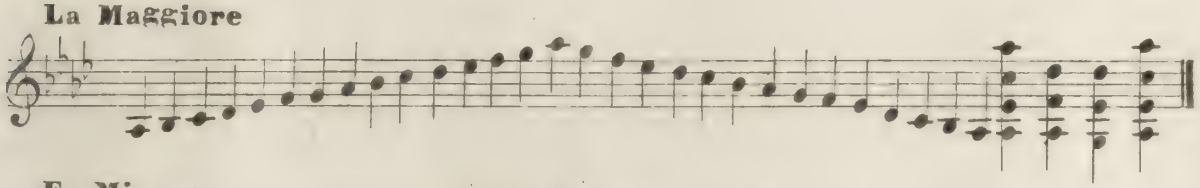
Do Minore

20



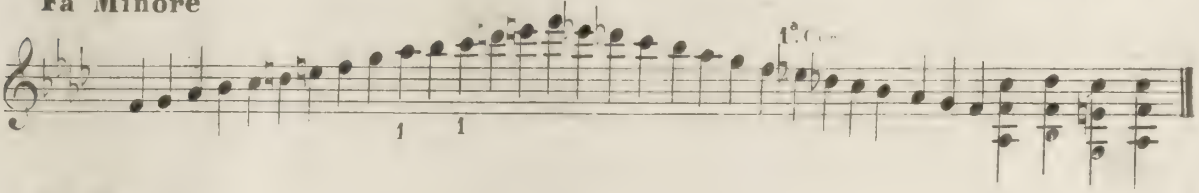
La Maggiore

21



Fa Minore

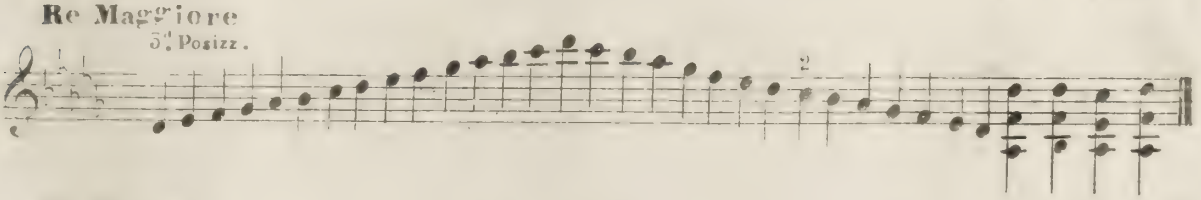
22



Re Maggiore

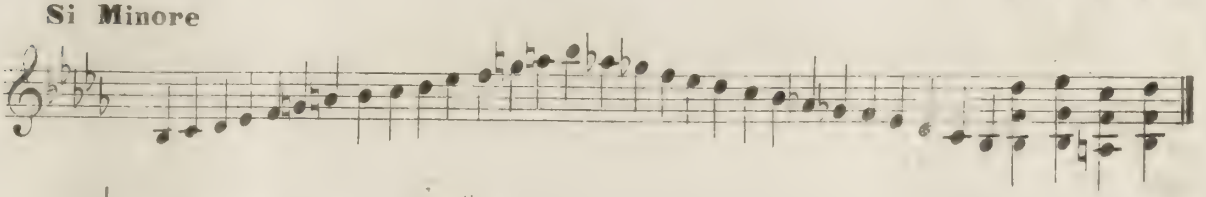
5ª Posizz.

23



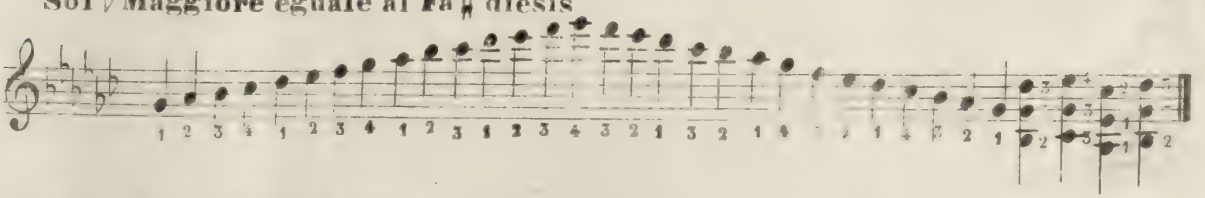
Si Minore

24



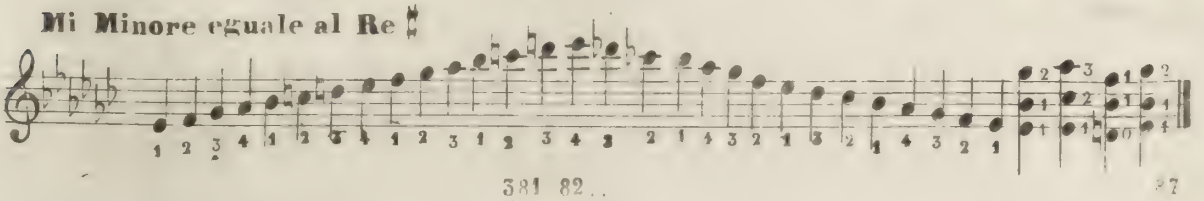
Sol ♭ Maggiore eguale al Fa ♯ diesis

25



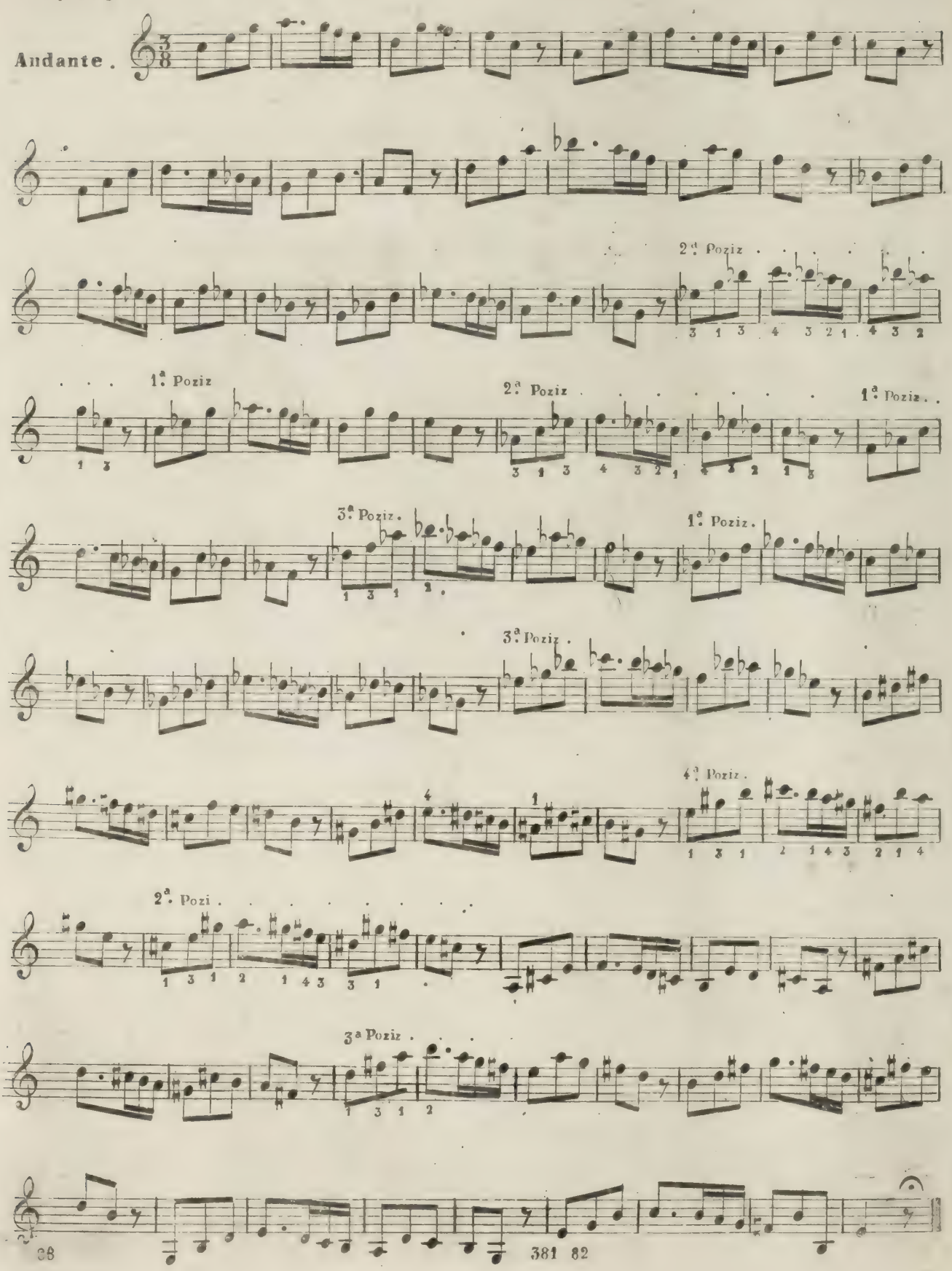
Mi Minore eguale al Re ♯

26



ESERCIZIO MODULATO NE VENTIQUATTRO TONI

N°. 106

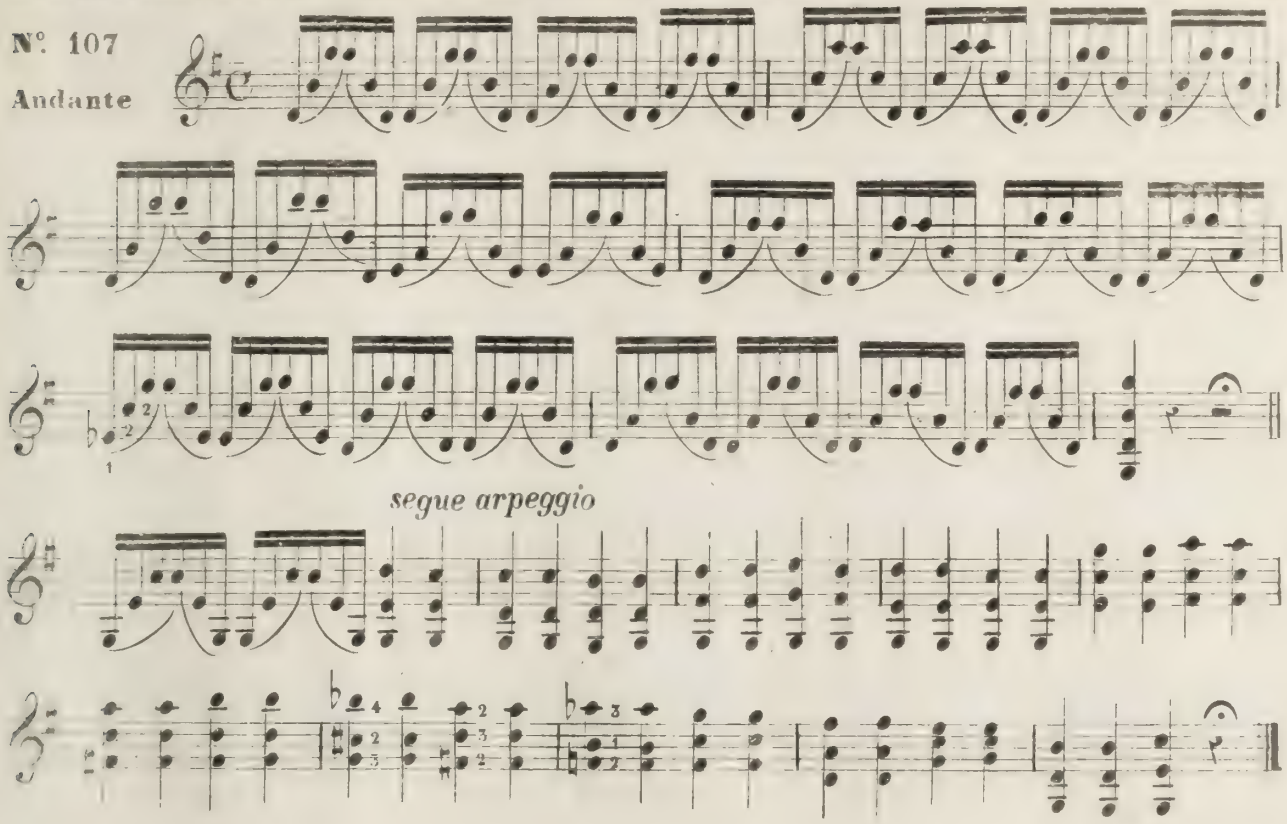


ARPEGGIO

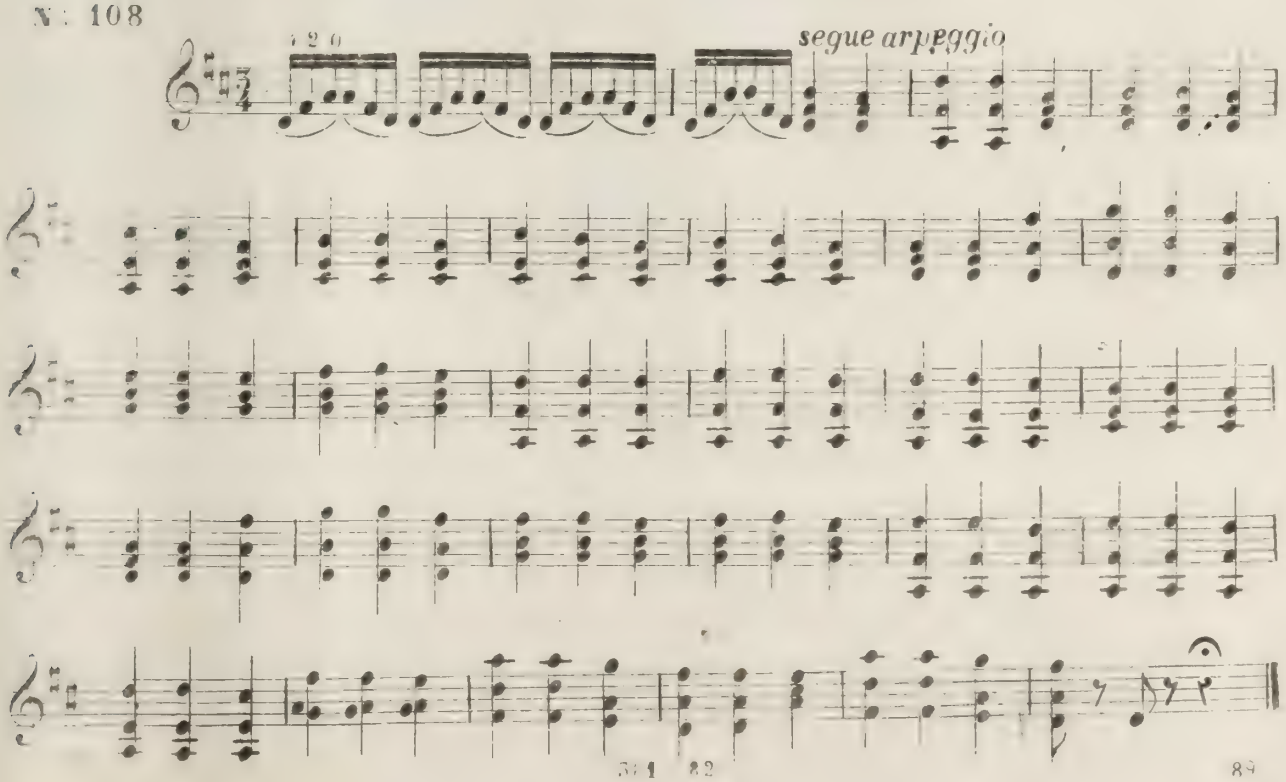
Per imitare l'arpeggio del violino, si fará passare leggermente la penna sulle corde tanto in giú come in sù portando la mano destra un poco avanti per ottenere un suono delicato.

N°. 107

Andante

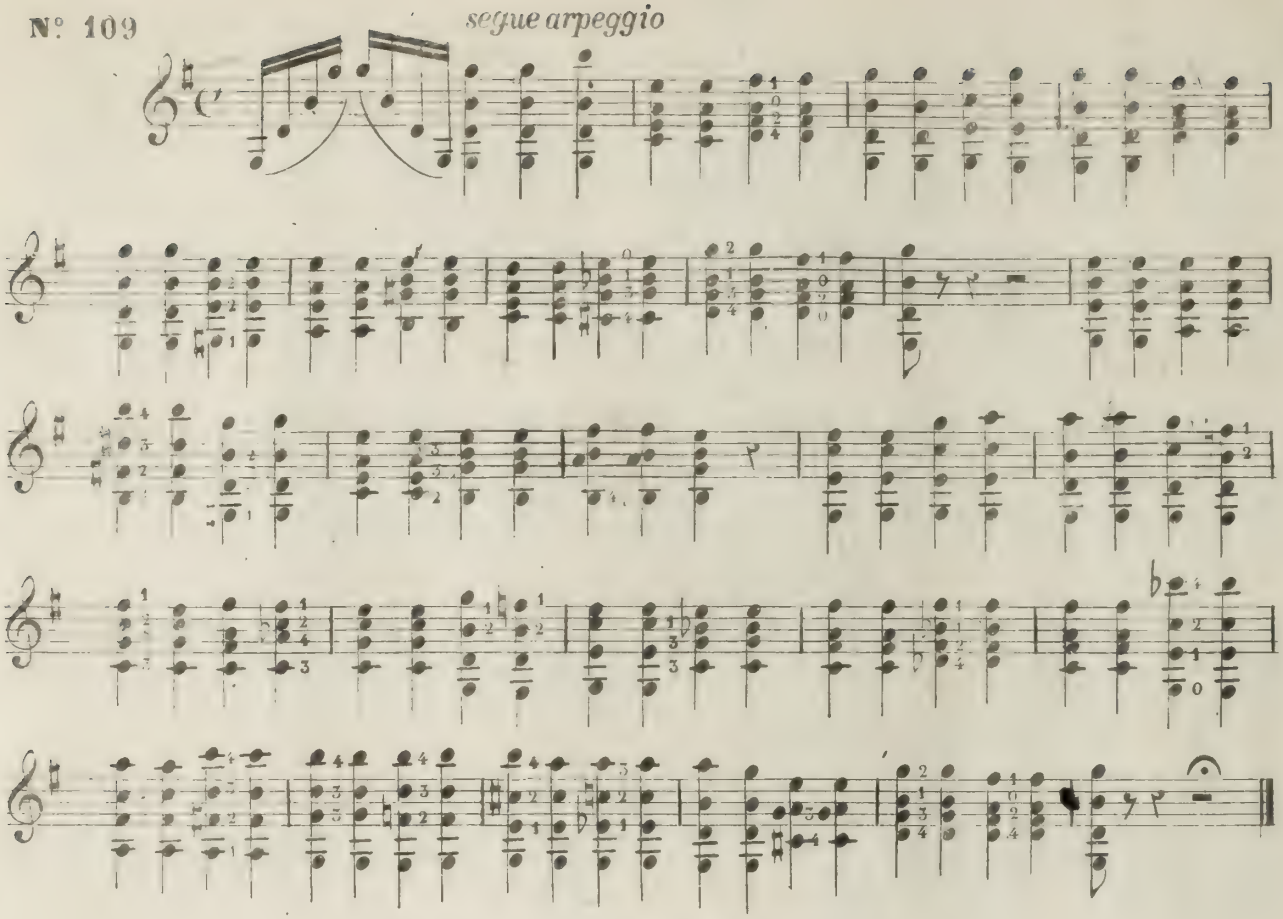


N°. 108



N° 109

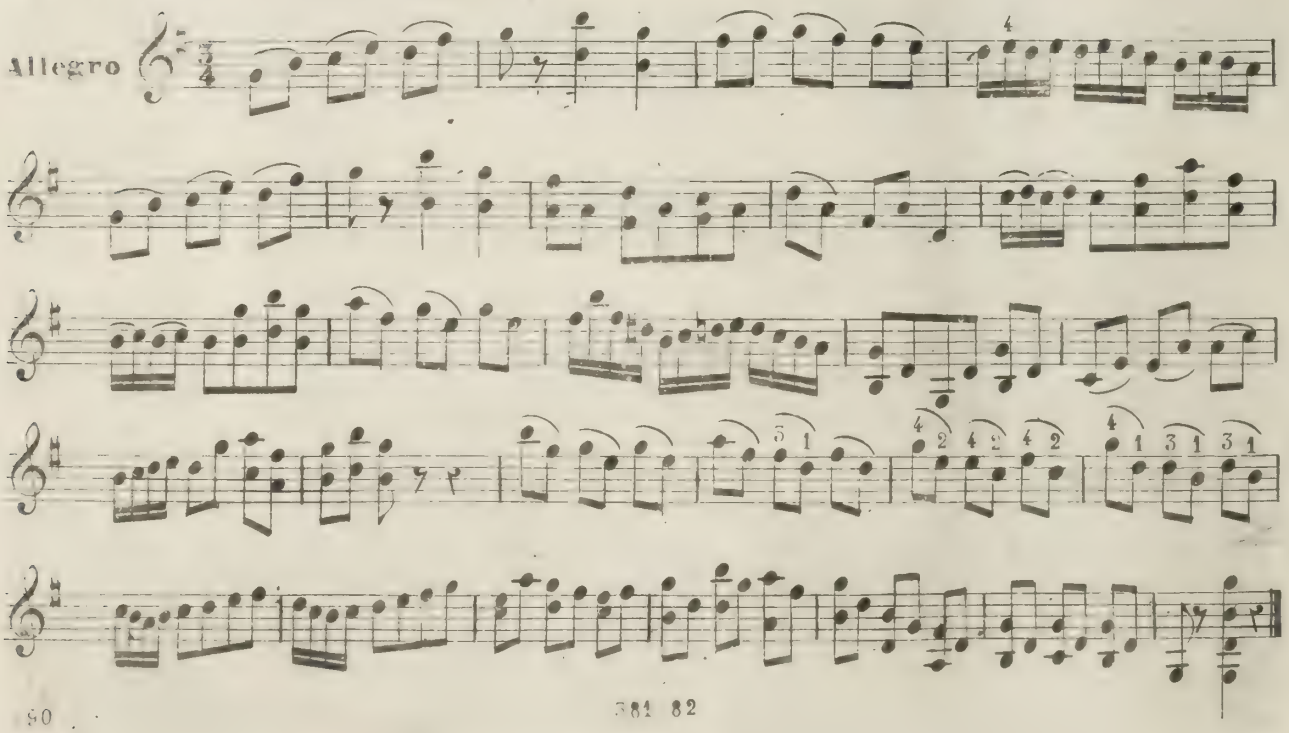
segue arpeggio



CORDE DOPPIE E LEGATURE

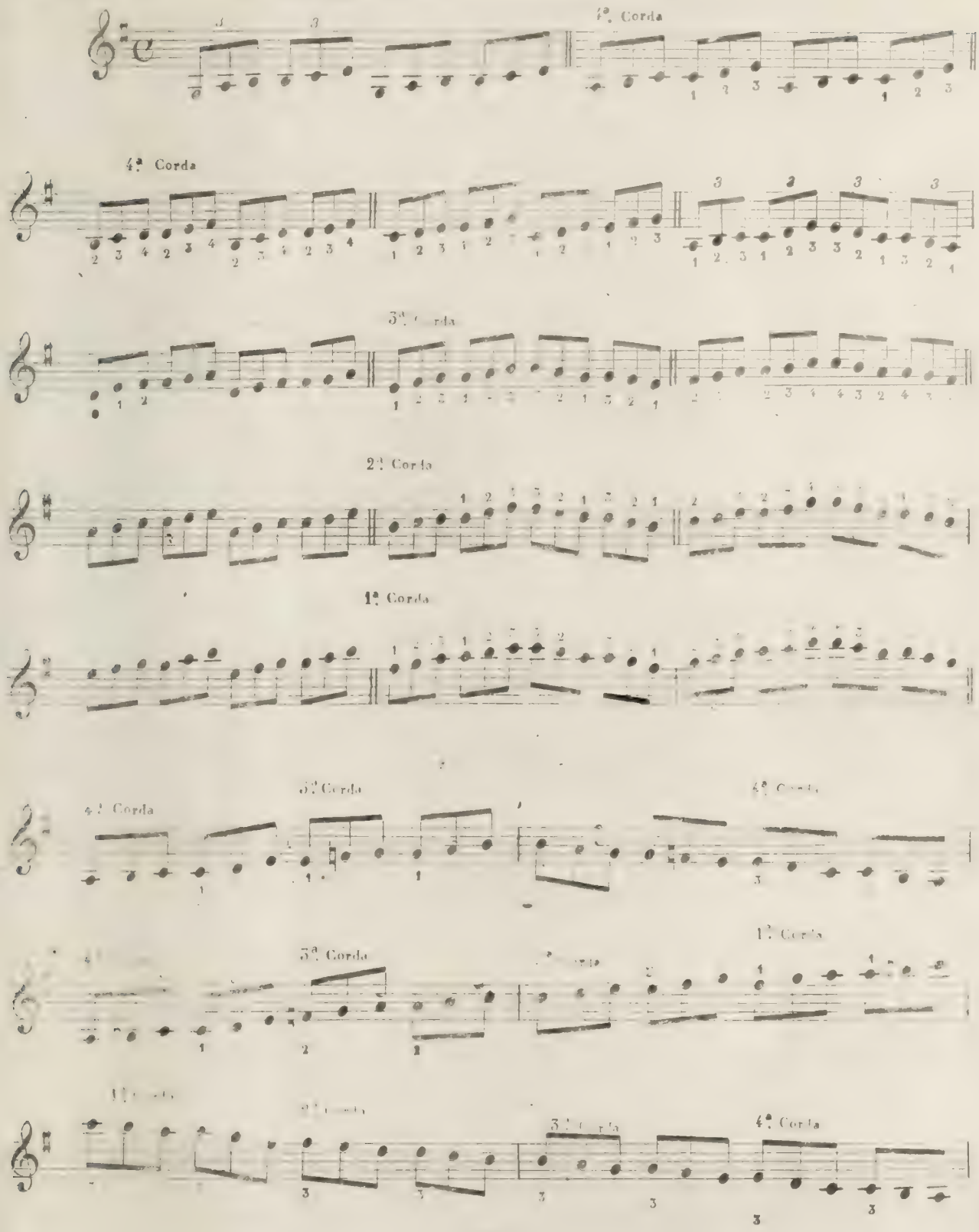
N° 110

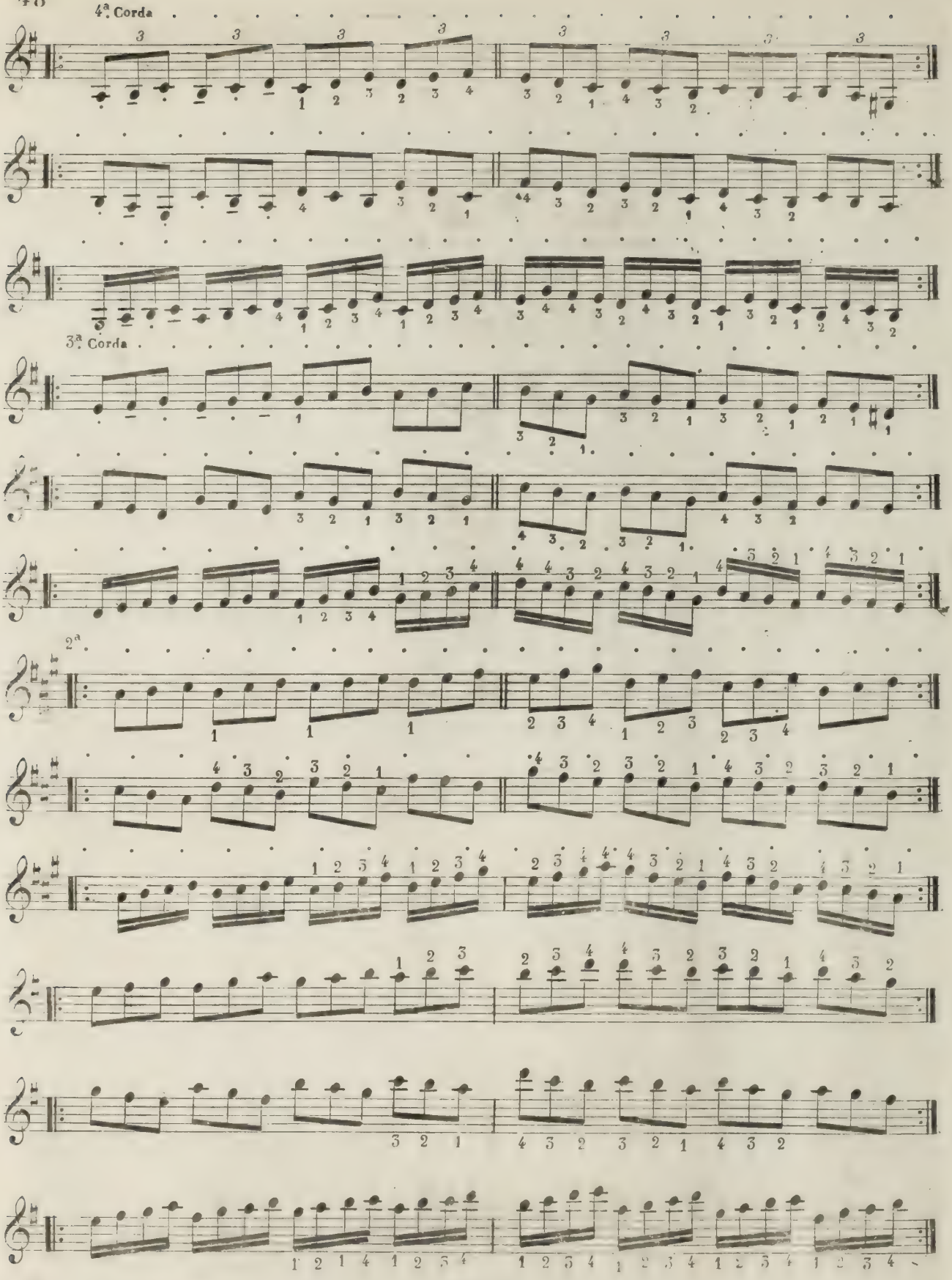
Allegro



CAMBIAMENTO DELLA MANO

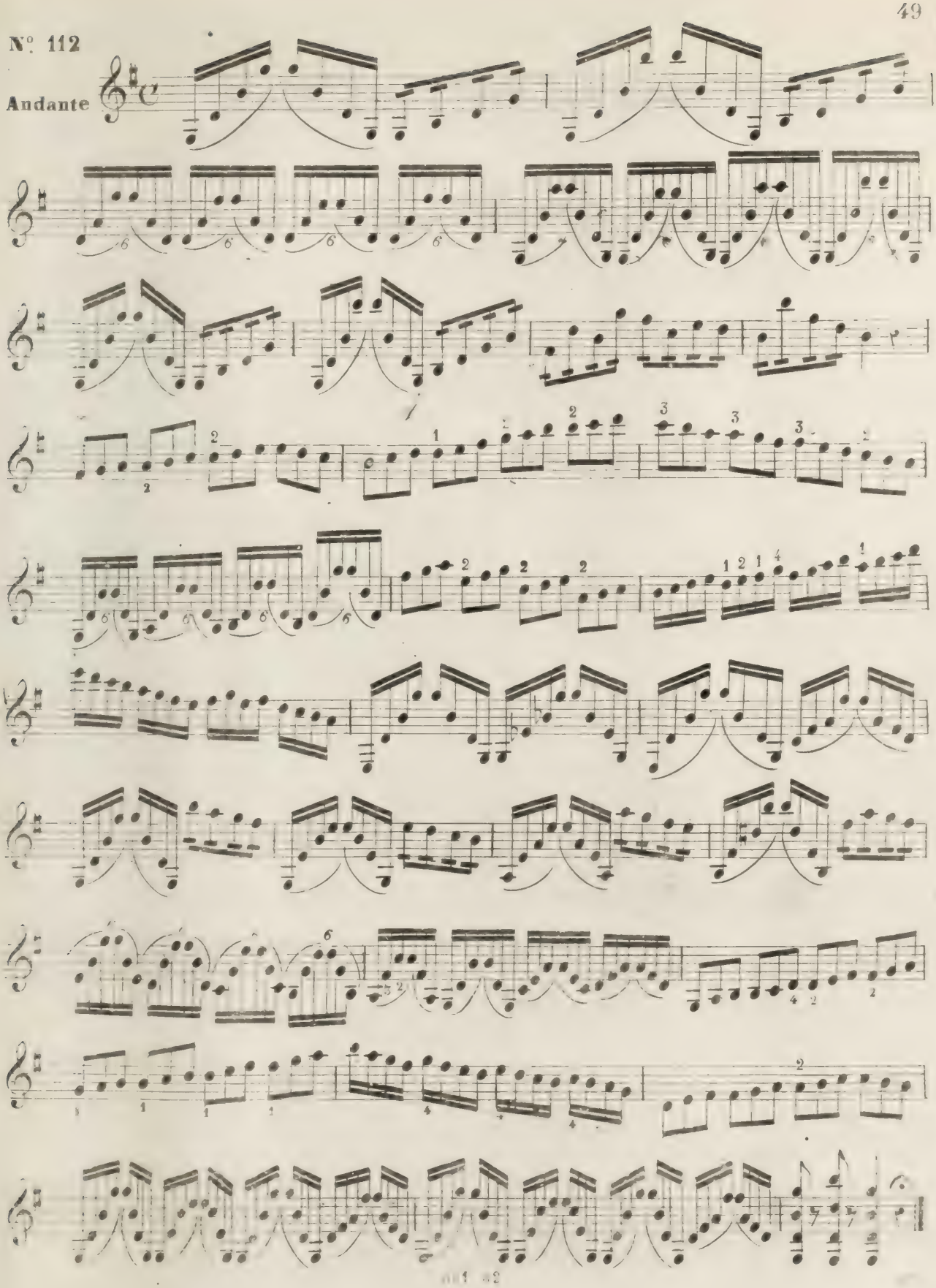
N° 111 **Esercizj da ripetersi molte volte ogni battuta**



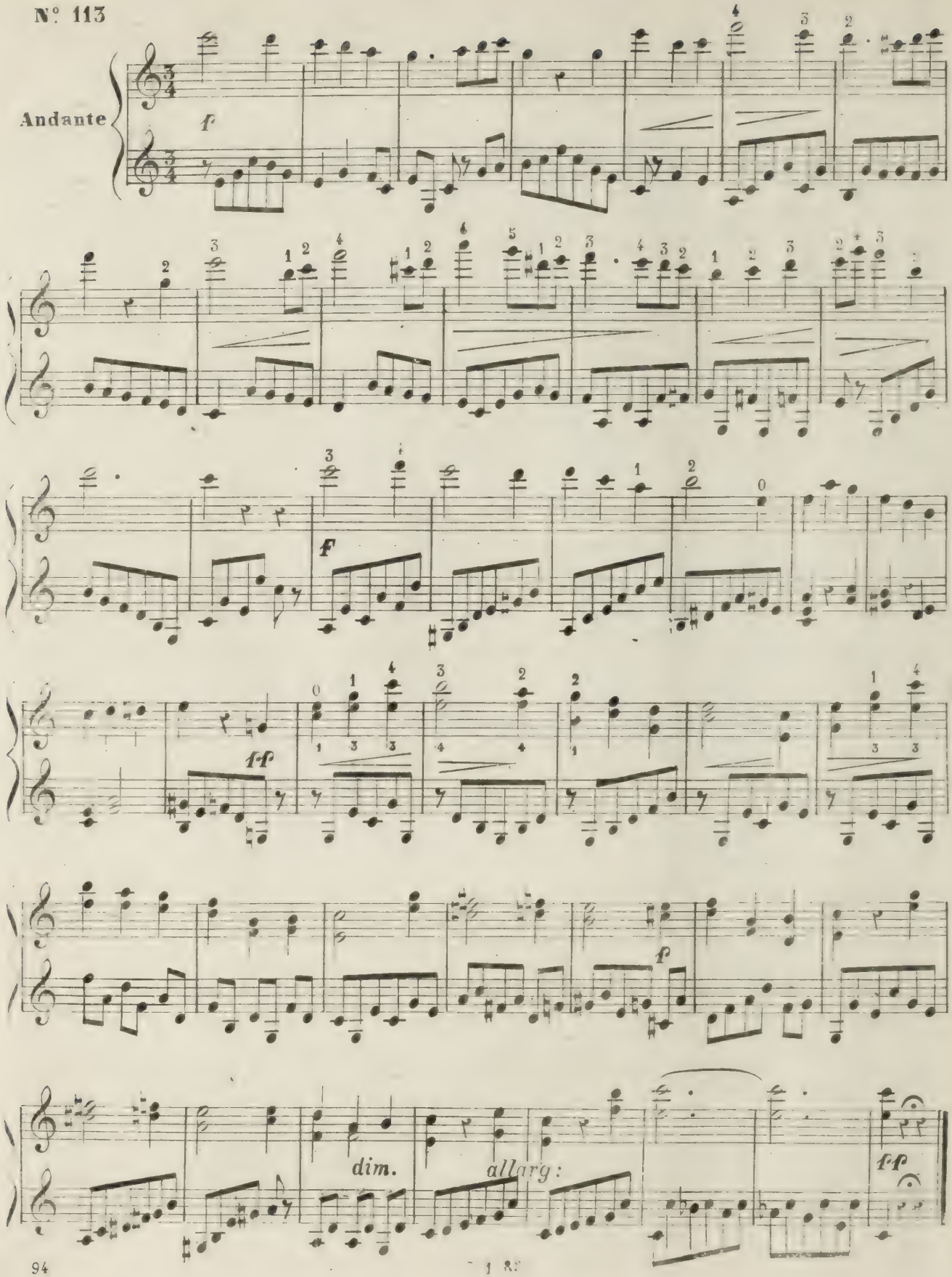

4ª Corda
3ª Corda
2ª

N°. 112

Andante



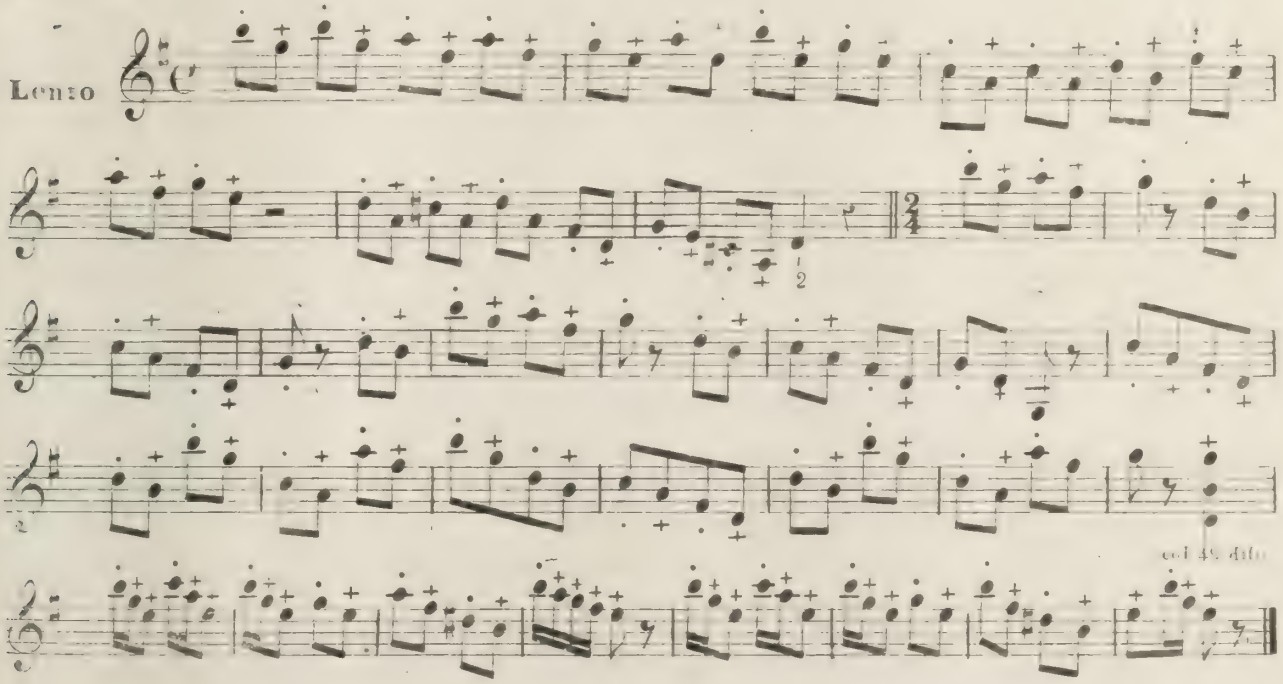
N° 113



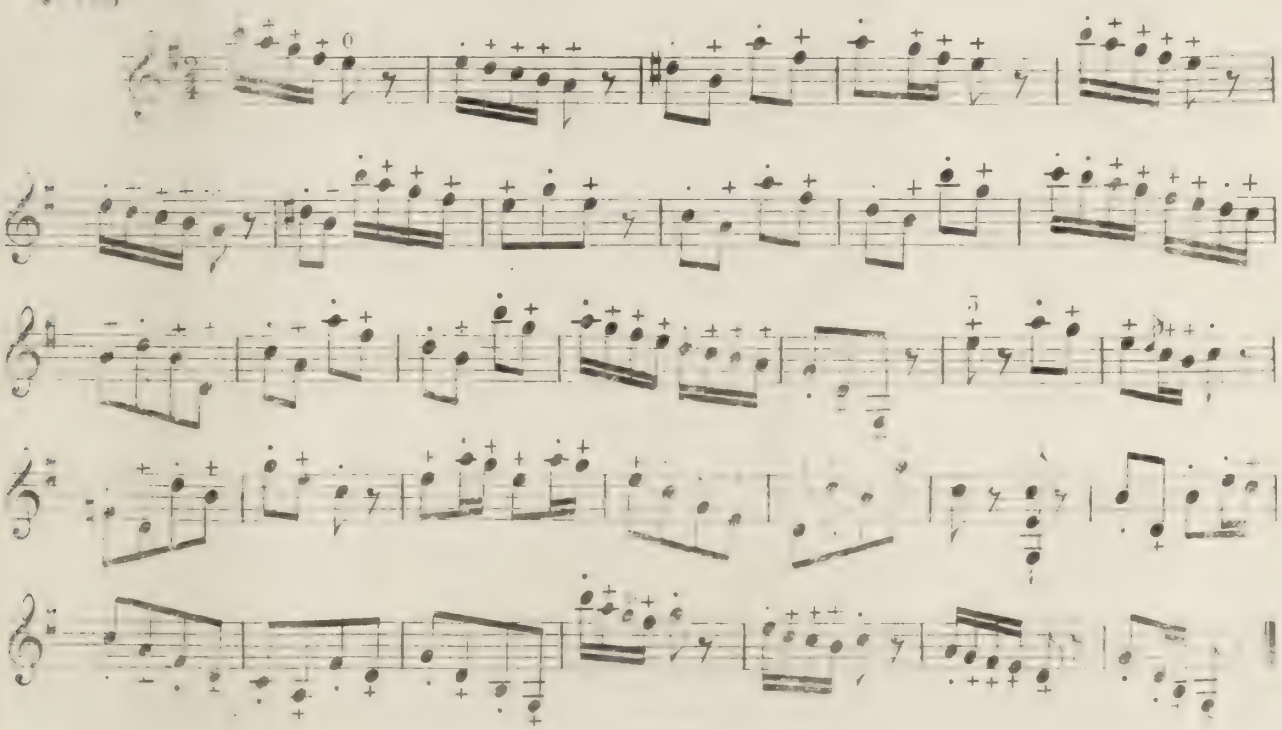
PIZZICATO DELLA MANO SINISTRA

Il Pizzicato della mano sinistra oltre di essere elegante, riesce di qualche comodità, in certi movimenti veloci né quali la penna se pure arriva, dà un suono poco grato. Le note da eseguirsi in tale modo si segnano con una crocetta, quelle della penna come al solito.

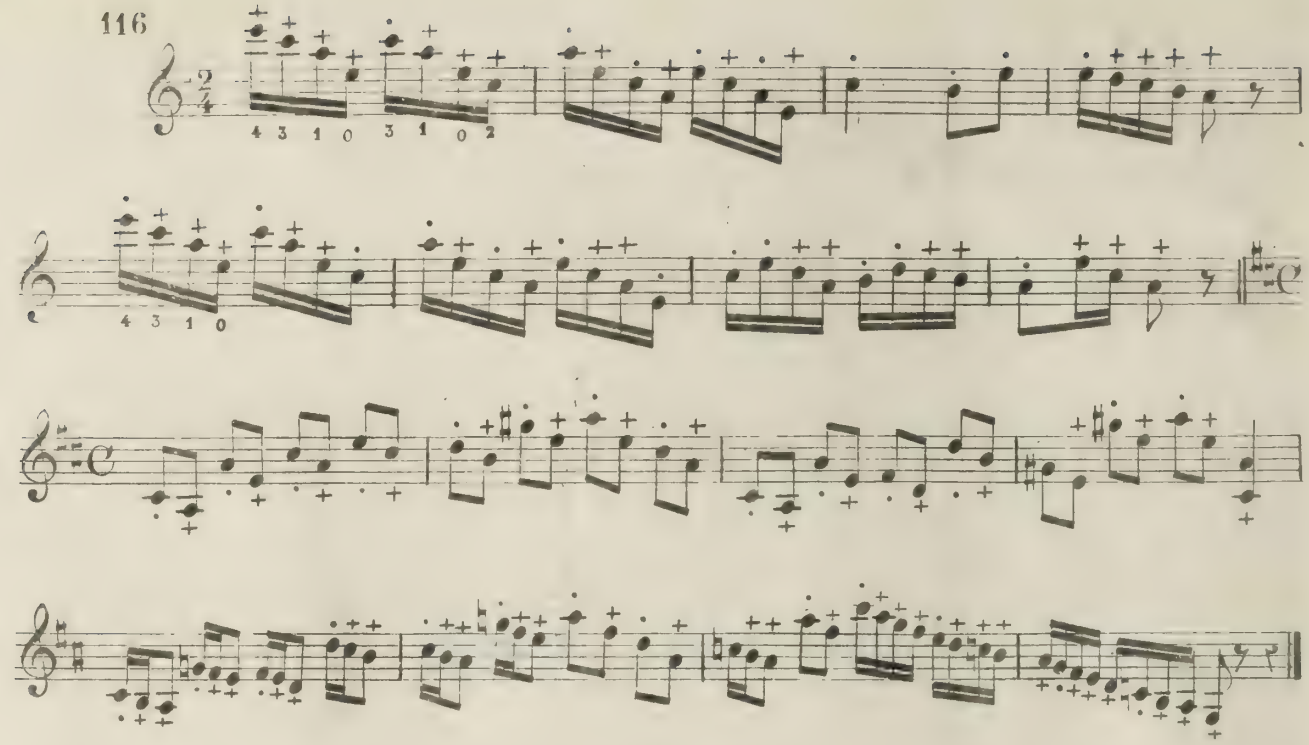
N° 114



N° 115

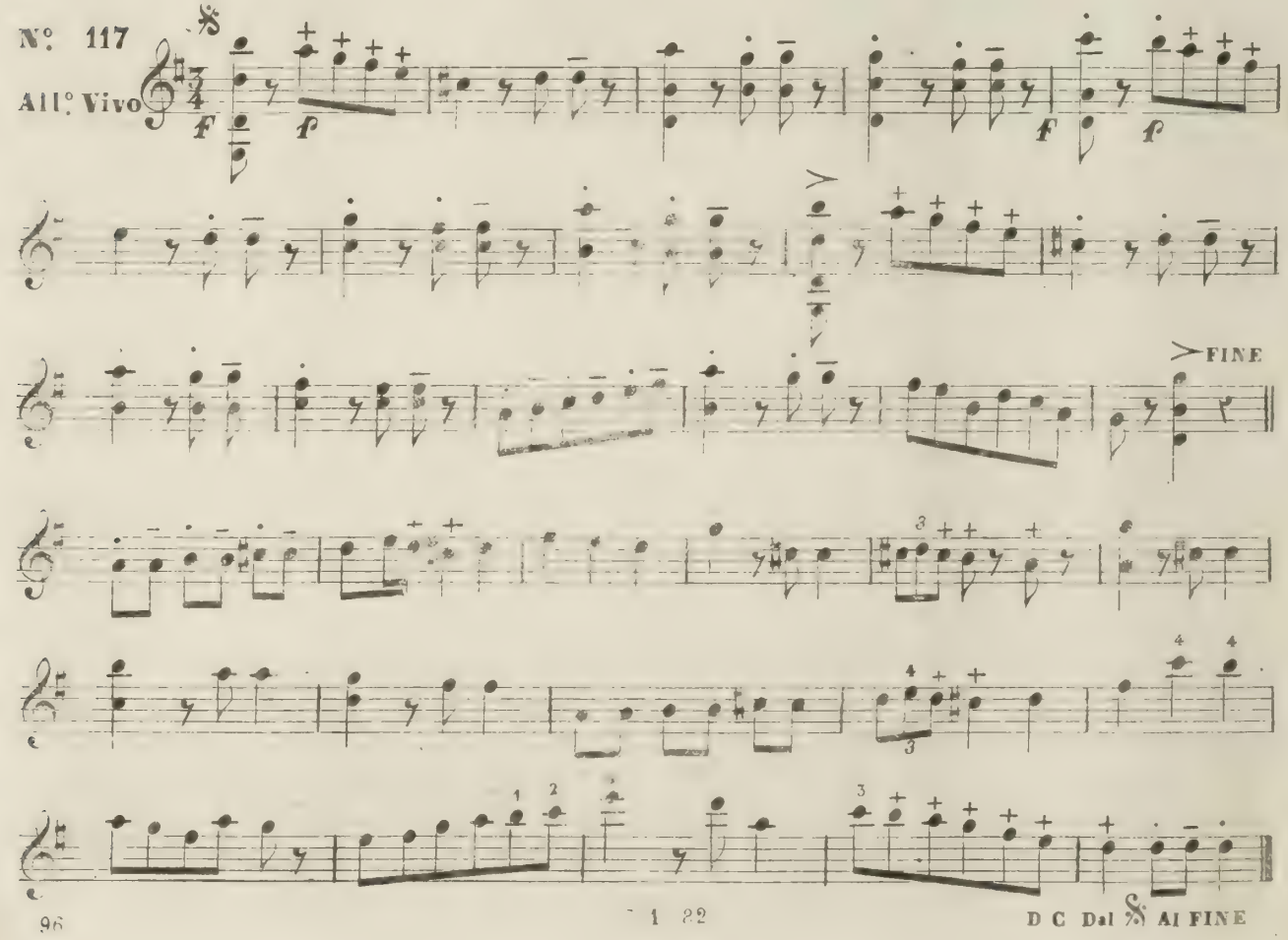


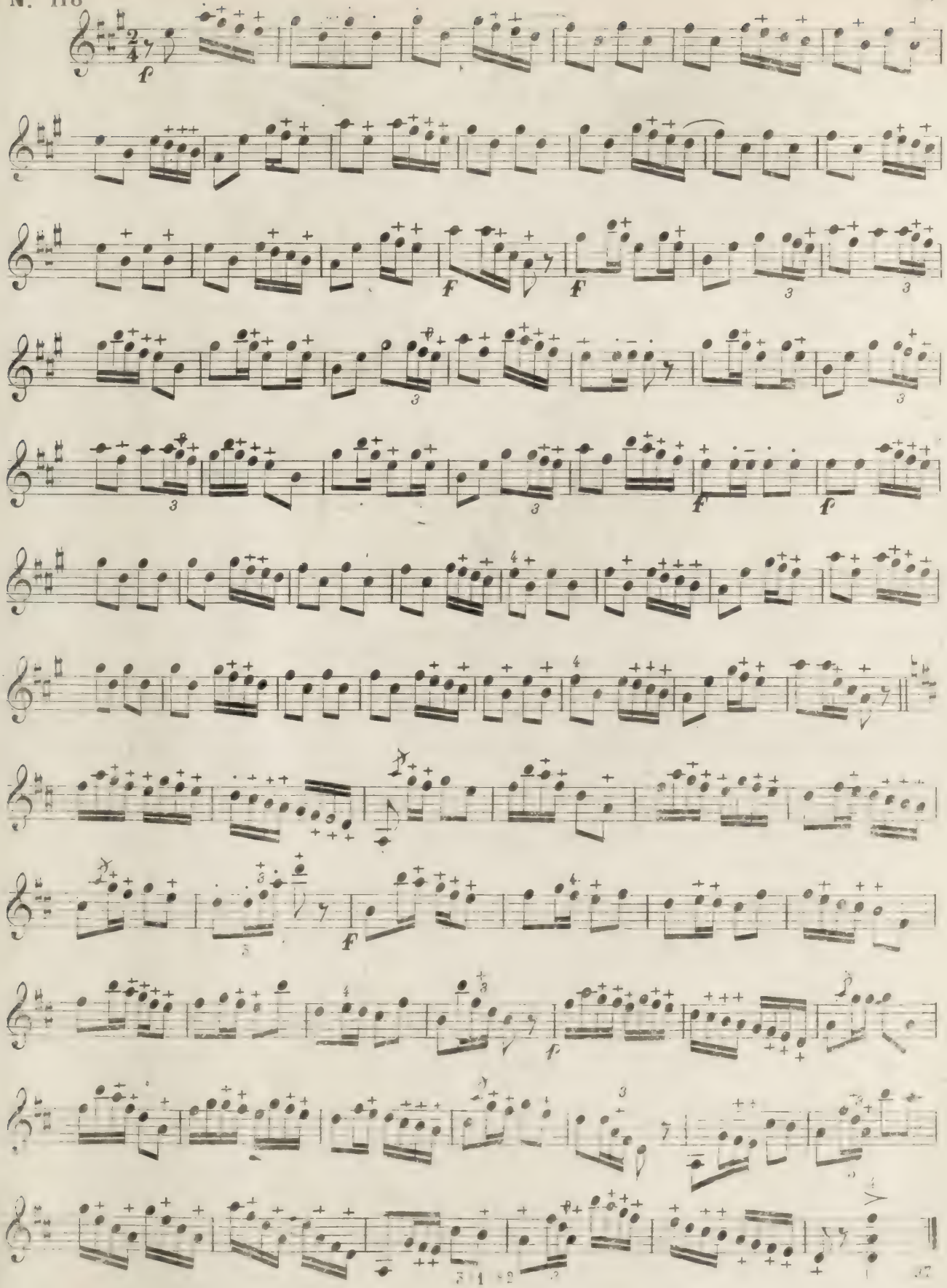
116



N°. 117

All°. Vivo




f
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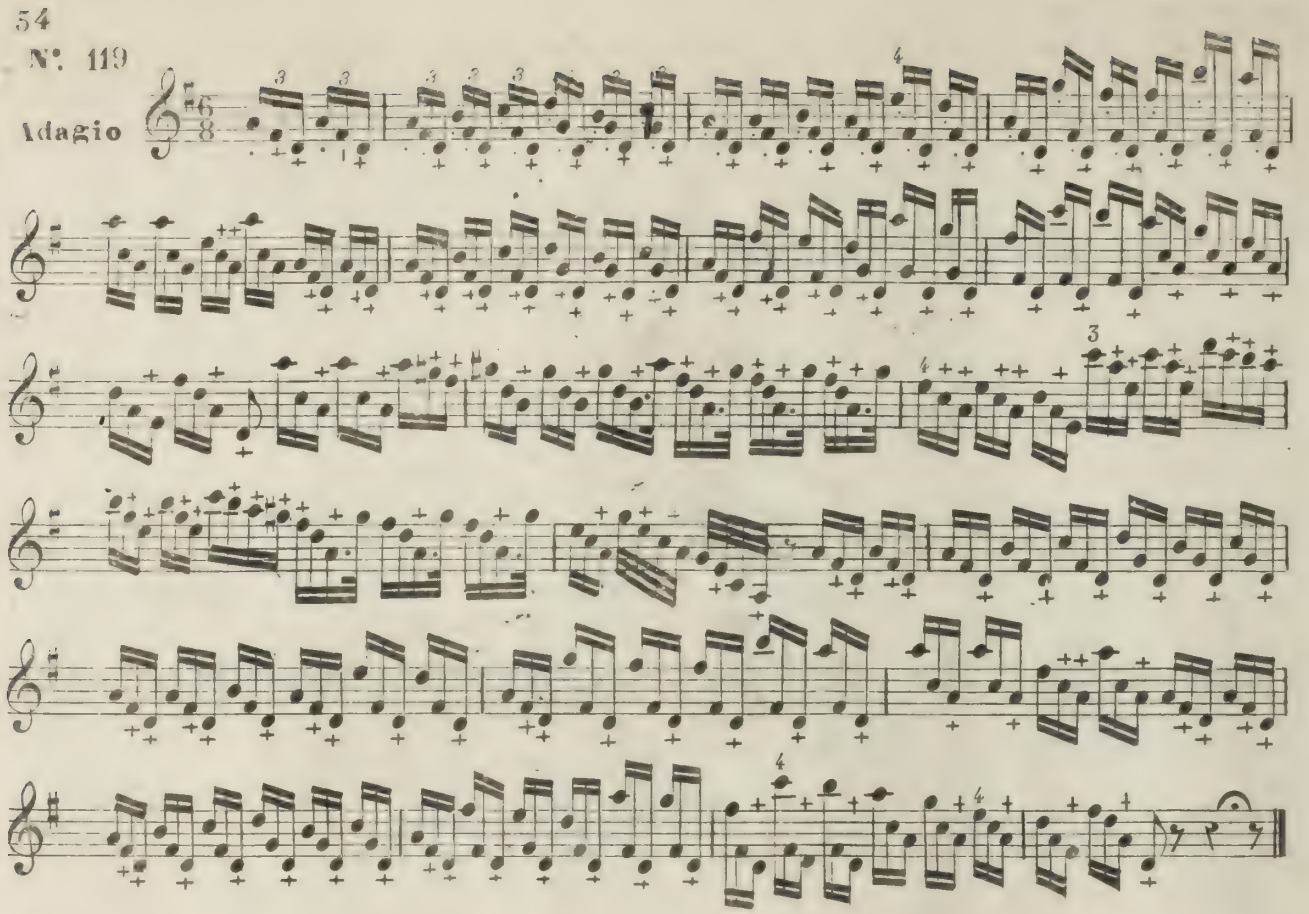
f
f

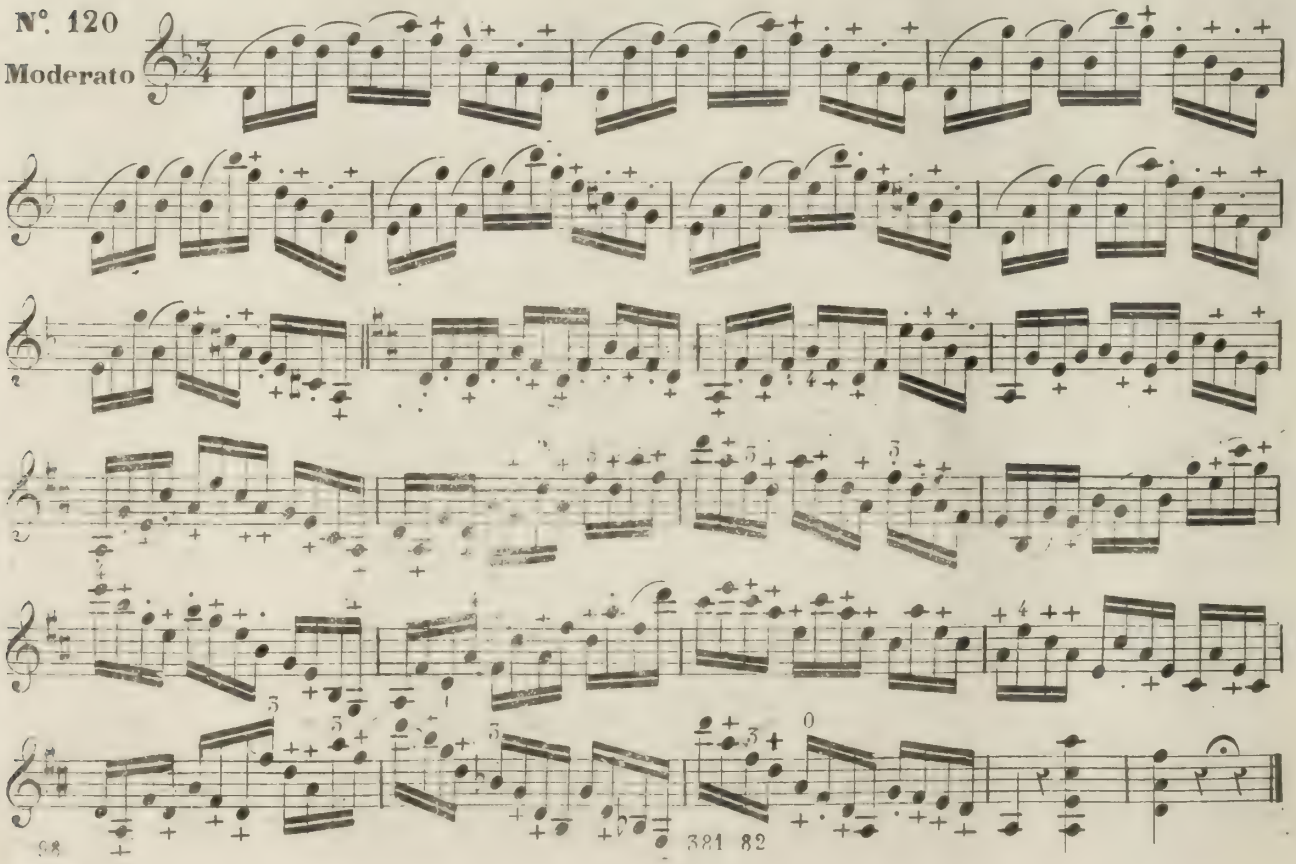
N°. 119

Adagio



N°. 120

Moderato



N:121

Adagio molto

Le note di sotto pizzicate col 4° dito della mano sinistra

p *F*

p

Pizz: Col 2°

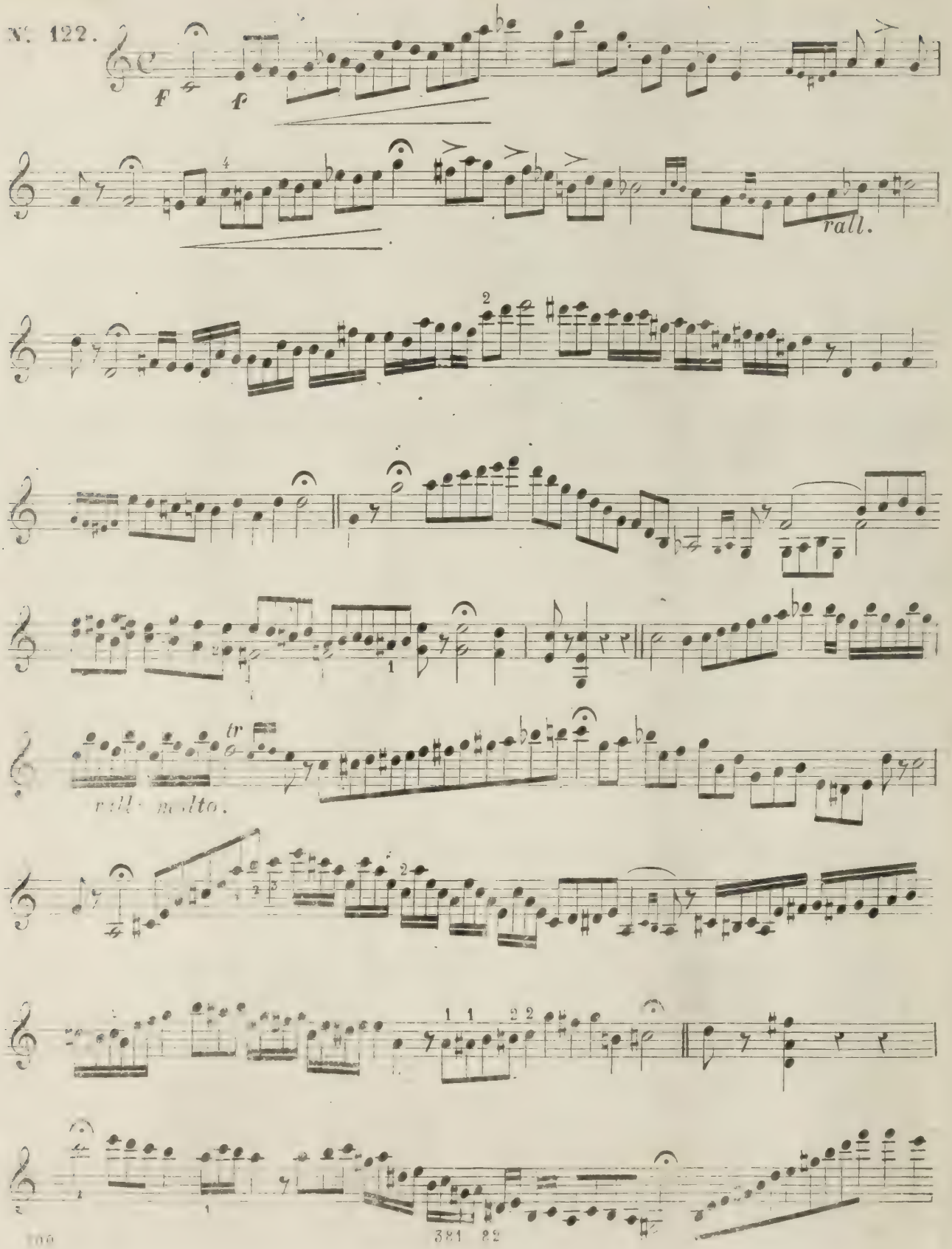
rall: *p*

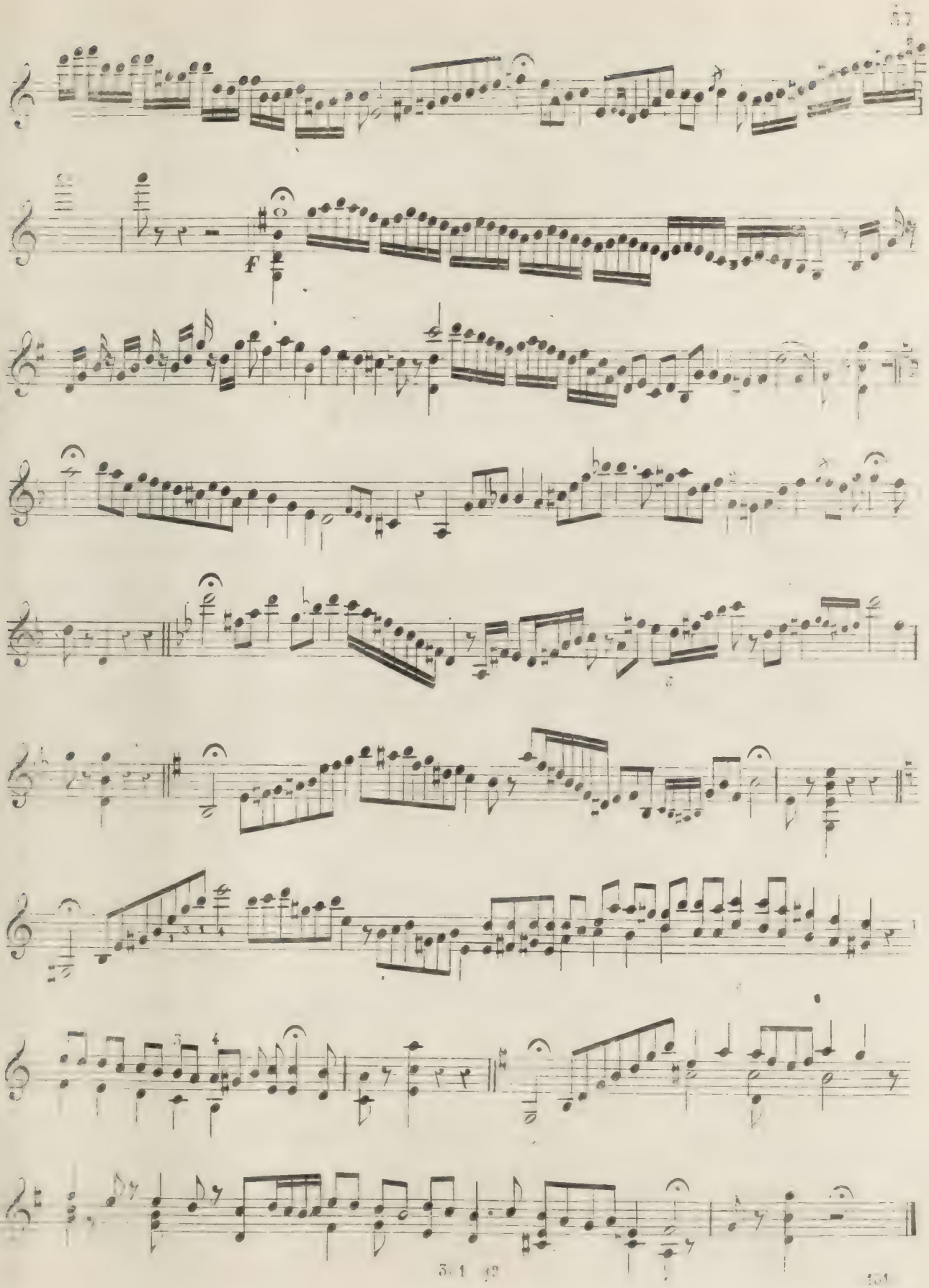
Col 2° *F* *rall.*

FF

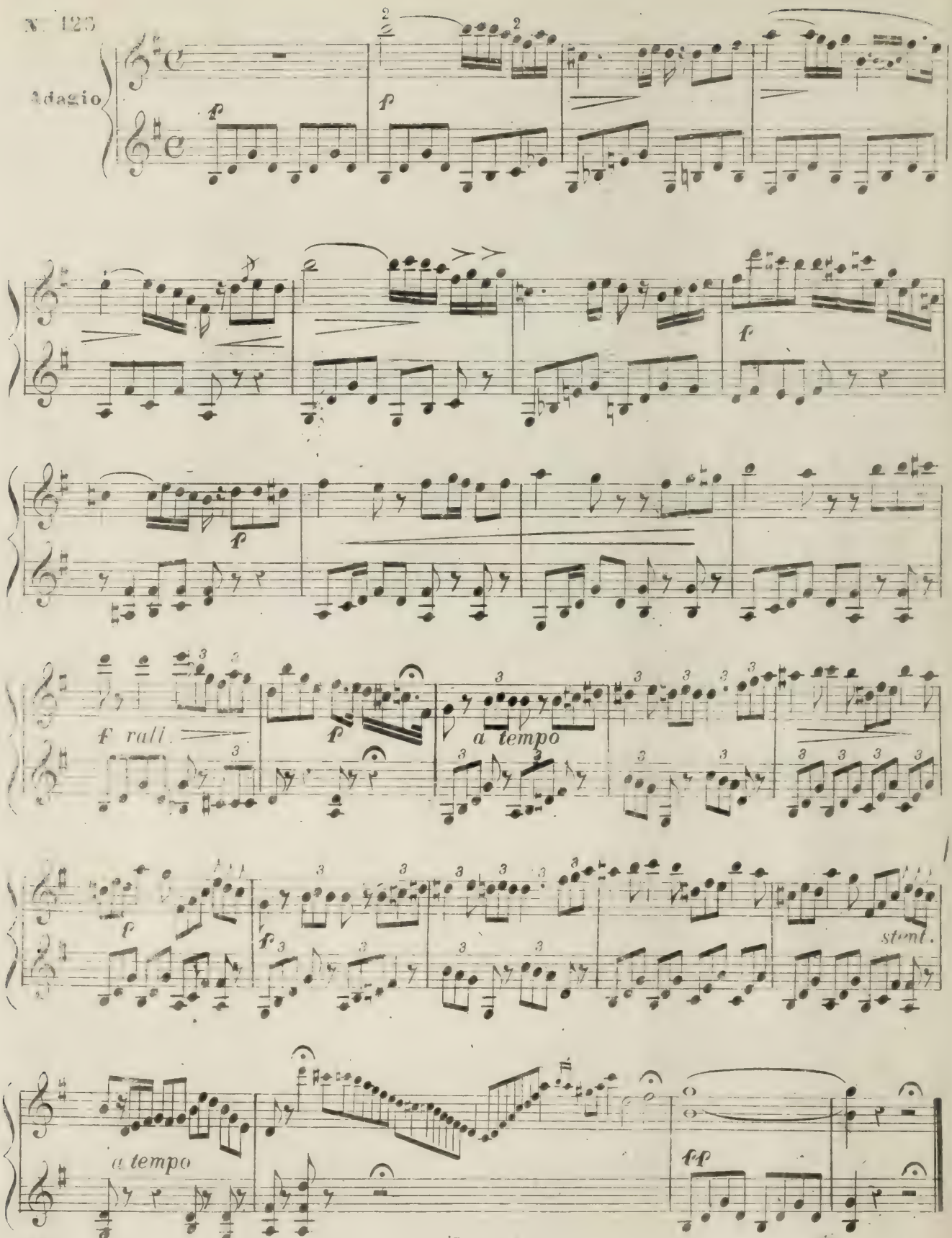
ESERCIZIO PER CADENZE

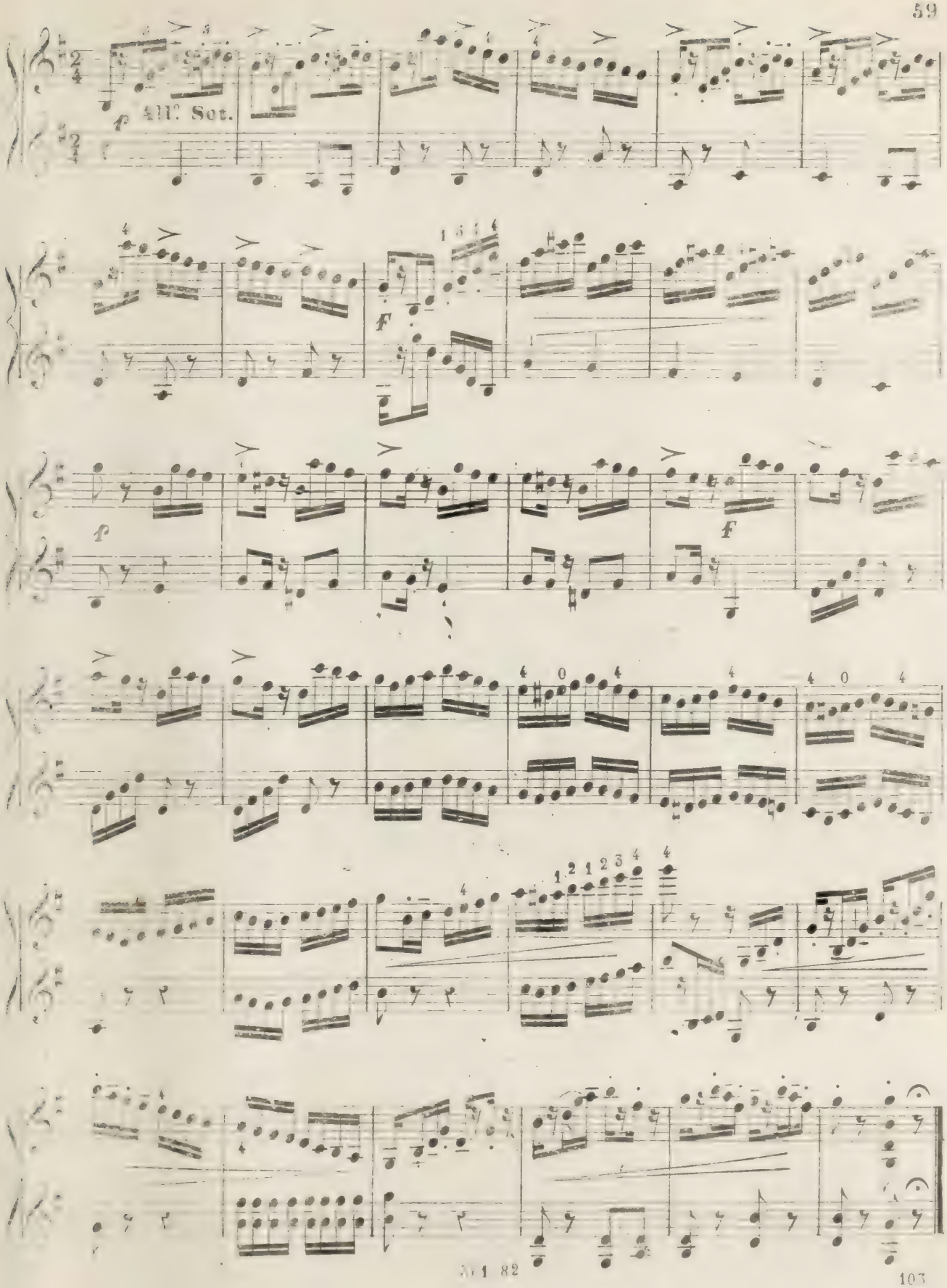
N. 122.




F

N. 125

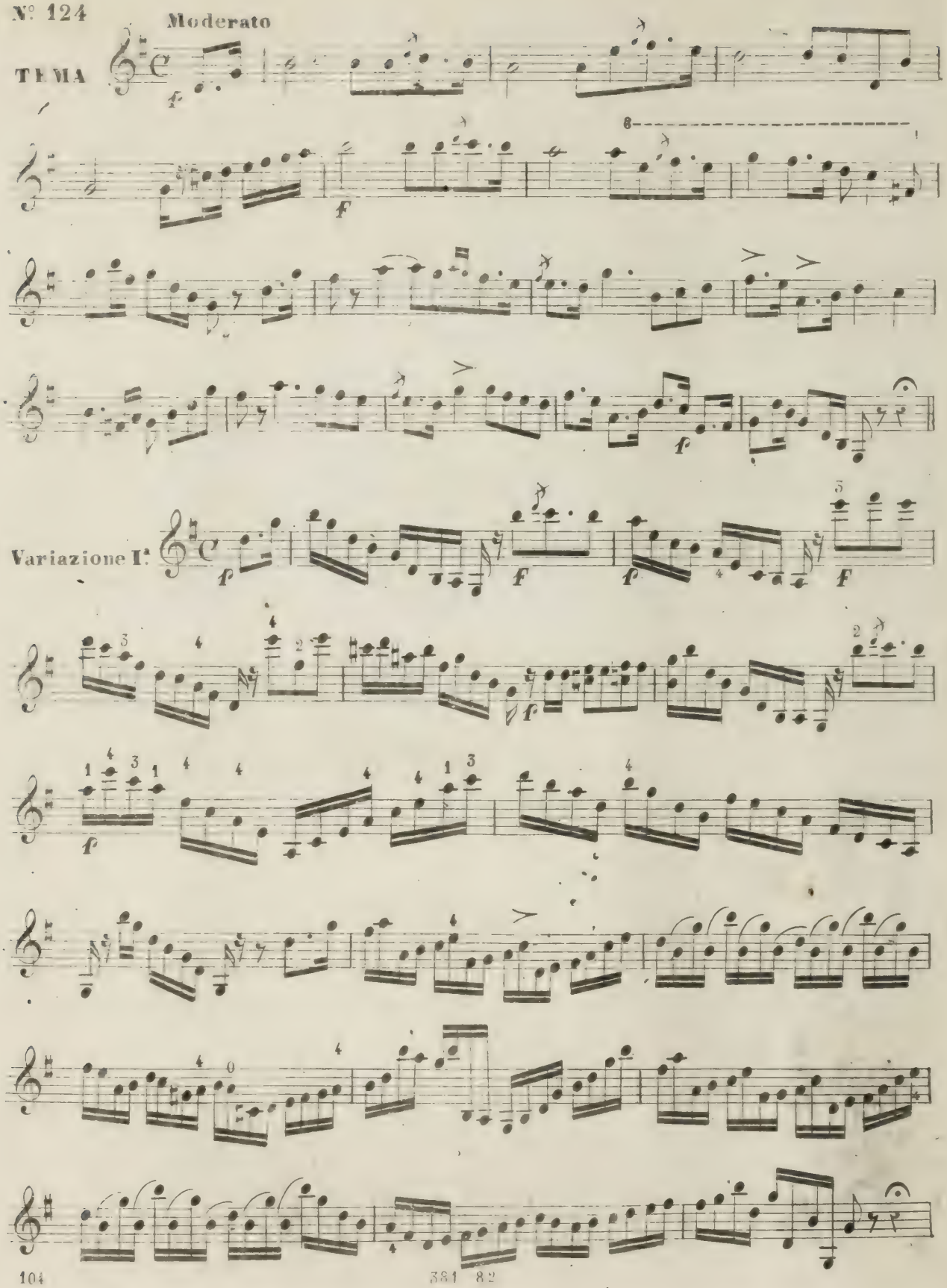



p All.° Sot.
F
f
f

N° 124

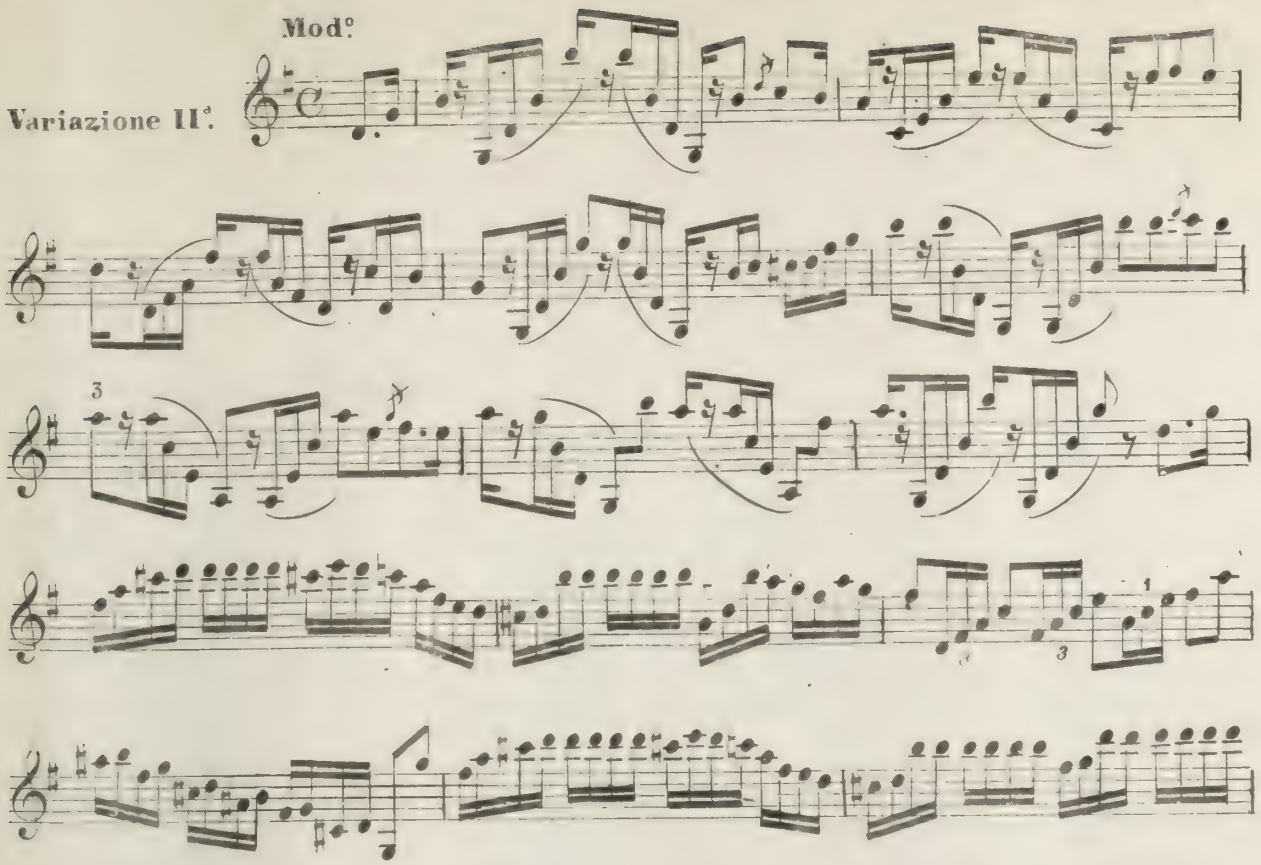
Moderato

TEMA

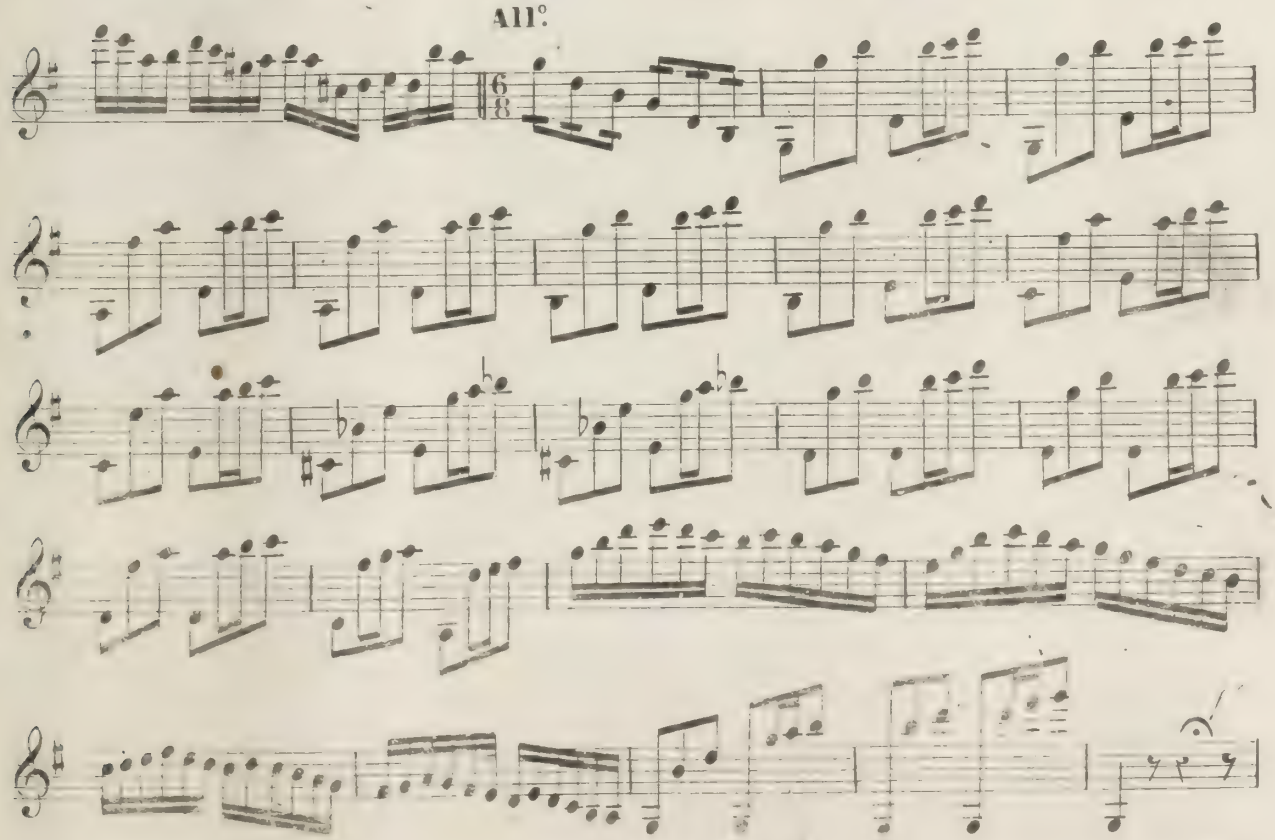


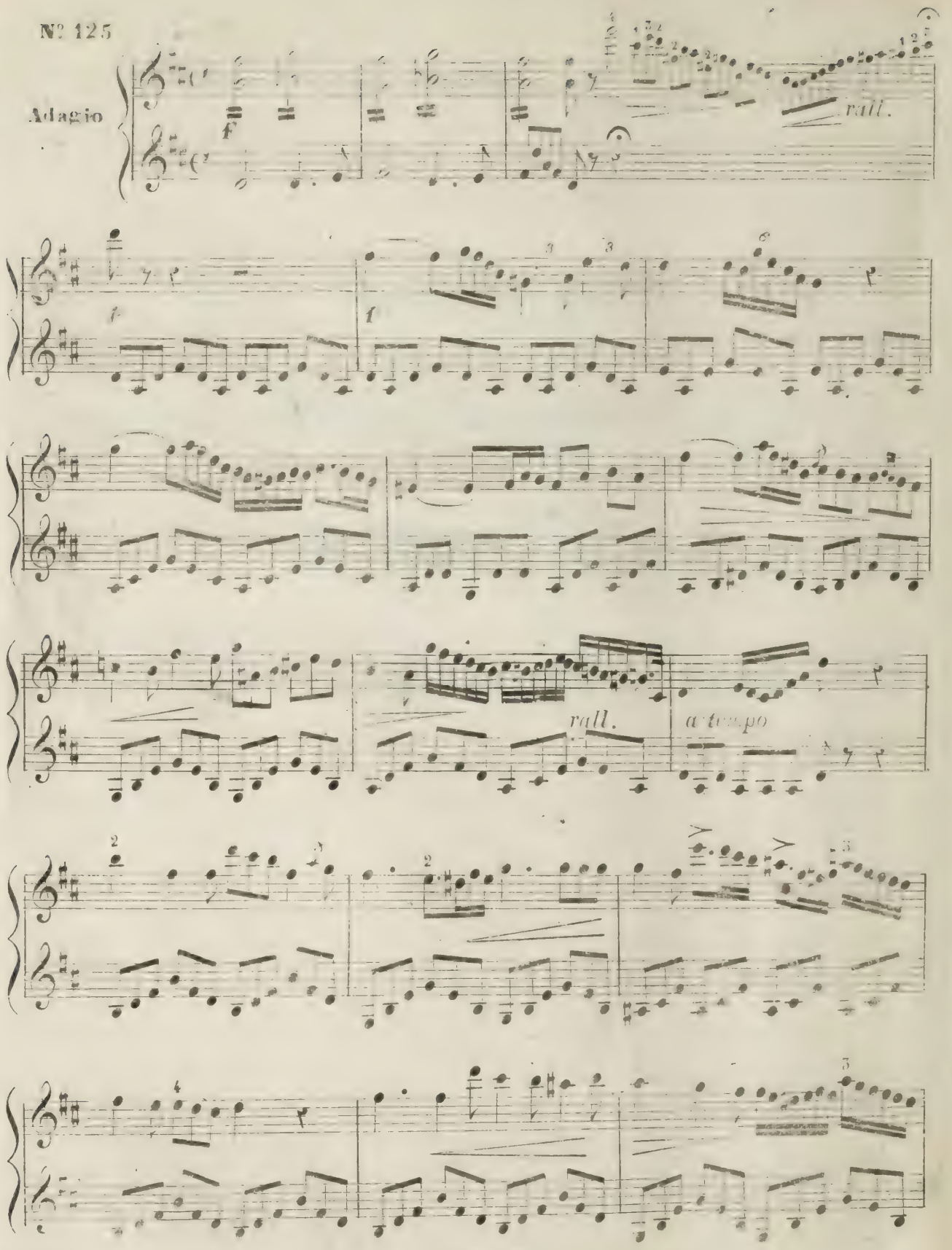
Mod.°

Variazione II.ª



All.°

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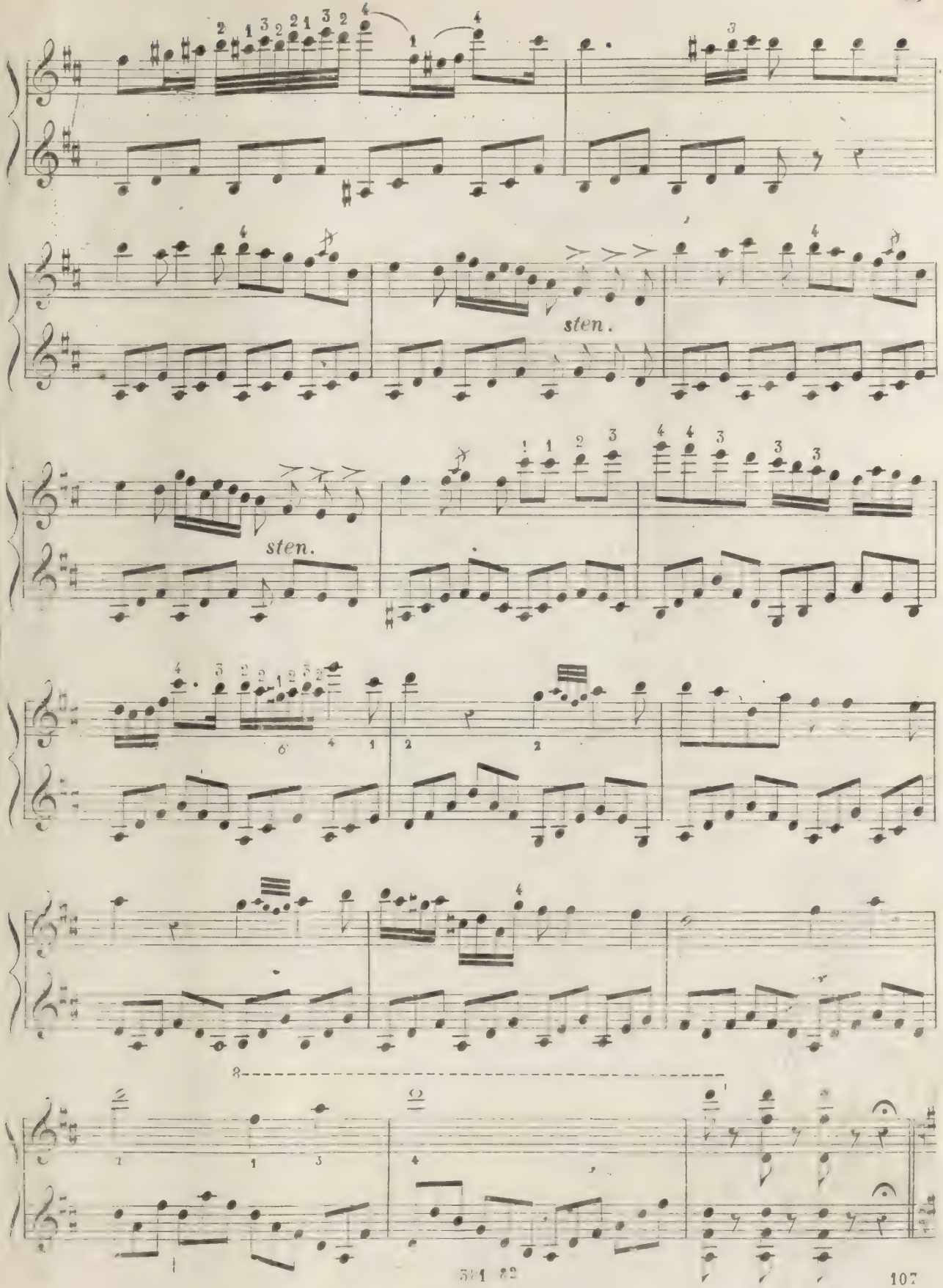
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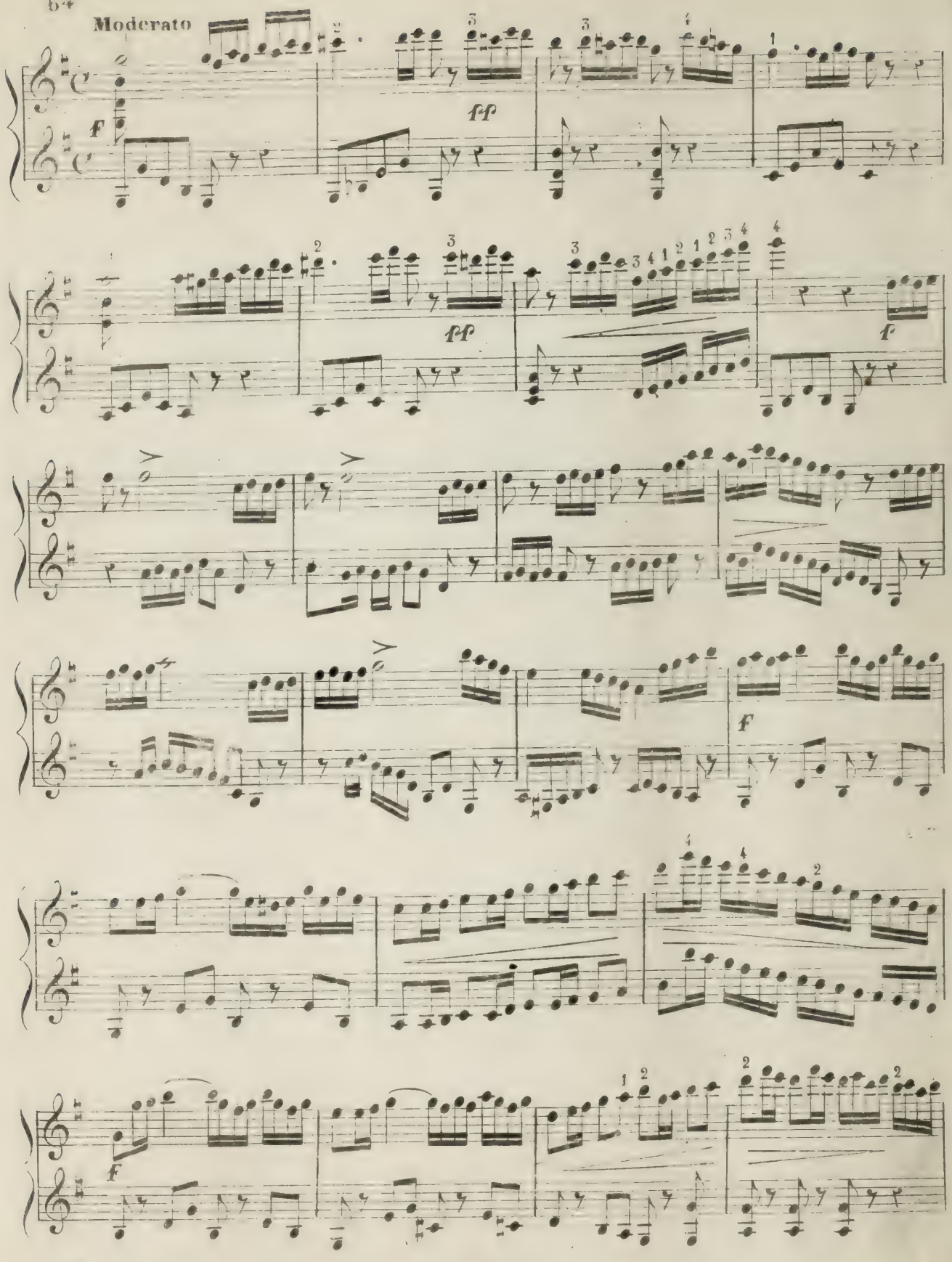
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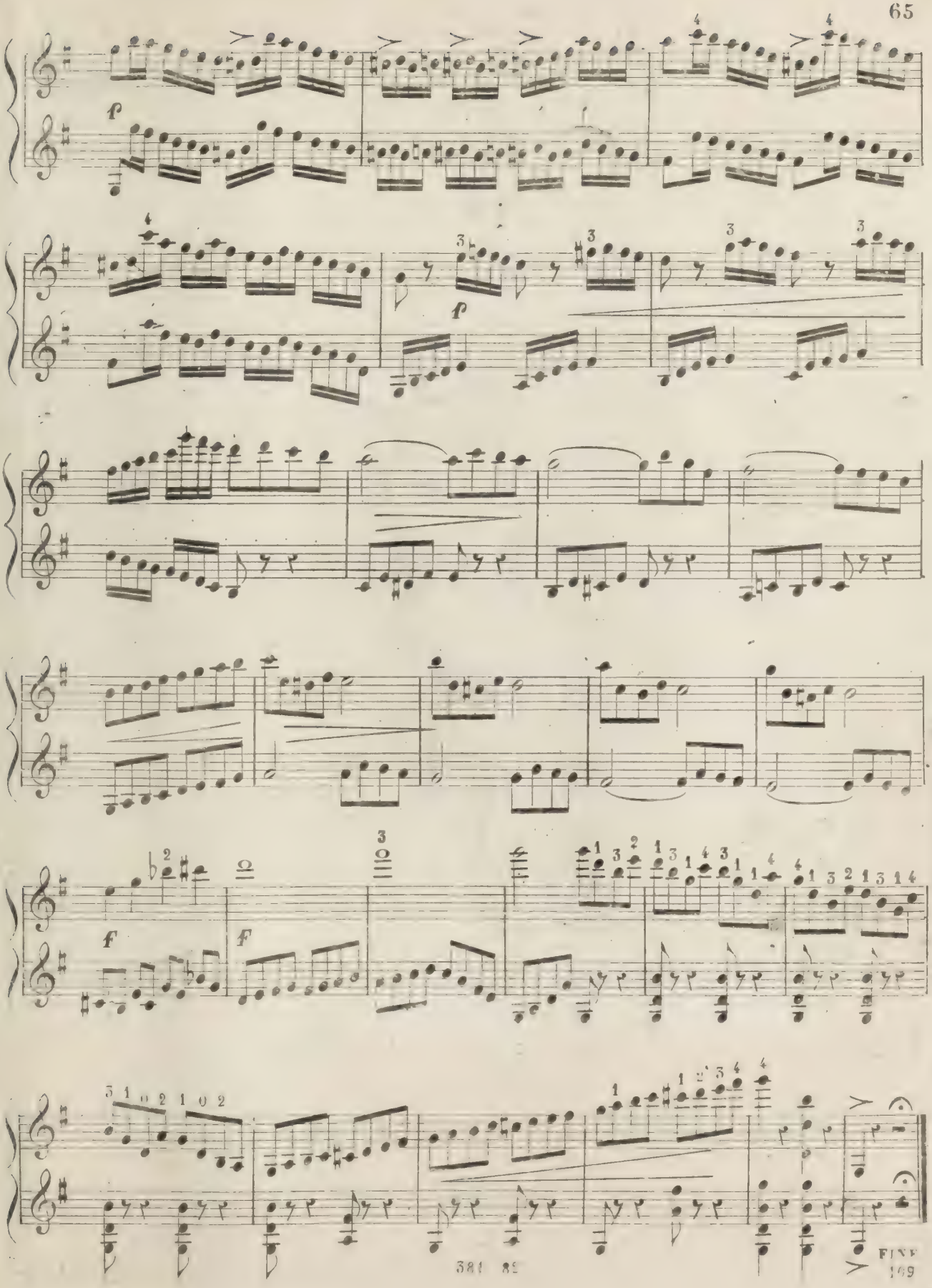
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